

TWENTY-EIGHT PAGES



THE NEW YORK

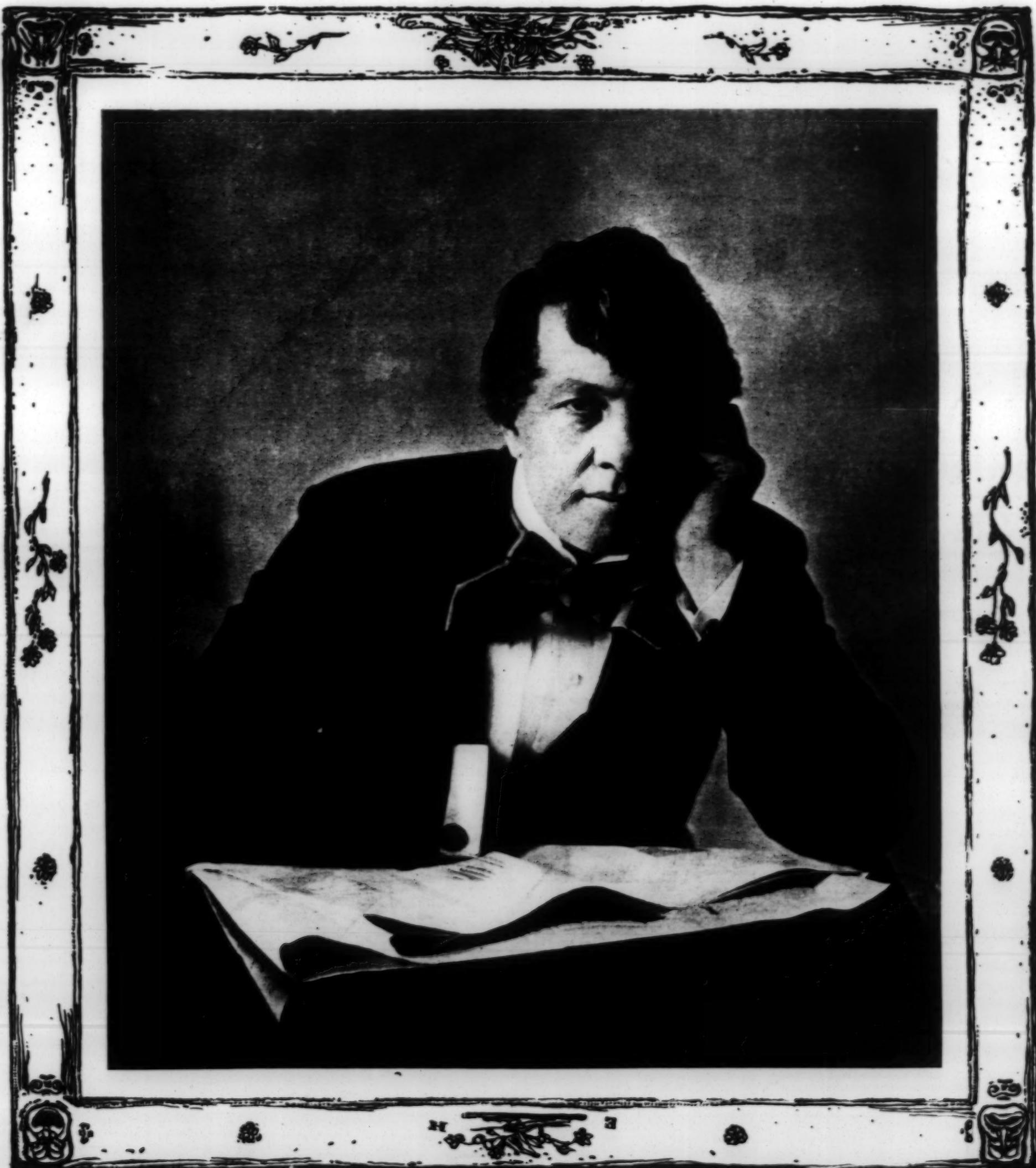


DRAMATIC MIRROR

VOL. L., No. 1,397

NEW YORK: SATURDAY, OCTOBER 31, 1886.

PRICE TEN CENTS



EDWARD ESMONDE.



**IN
OTHER
CITIES**

SAN FRANCISCO.

I've seen a stock of hay catch on. But I've never seen a stock go up so fast as did the new Alcazar co. 12, in the three hundred and seventh second week of the theatre and the first of the Engle co., with Arthur Wing Pinero's four-act play, *Lady Beauiful*. For the initial try-out at San Francisco, I must say, however, spruce of this catching-onness that, even though throughout the week ending Oct. 18, it was filled with every kind of entertainment, it was not so much due to the merits of the play as to the real worth of the co. in its dramatic ability. A better play could by far have been selected with which to begin the regular stock season at the Alcazar. Granting that *Lady Beauiful* Pastor was harkening to a simple tale, and that therein there were some scenes which were somewhat like a history made to rhyme to appeal to a young maid's heart, the play itself, in a great many spots, is about as jejune as an undertaker's shop. It is too sad. Then this sadness is added to by seeing a young mother pass away into a death sleep. There are a few happy moments in the play, but they are so few they remind one of a child who has just learned to walk. The author of better plays would have been a common sight here, to the Teacher and the Lady, which, thanks to somebody's hasty thought, is to be the co.'s second week's offering. But to return to *Lady Beauiful*. Harry S. Hilliard acquitted himself very well as Sir Lucius Beauiful. Fred J. Butler didn't appear to vast advantage as Sir Richard. His forte, however, was in his supporting cast. His manner of showing his love for *Lady Beauiful* was too nonchalant and too practical to convince that petulant money-spending miss that he was in earnest or it wouldn't have taken him five years to inspire within the young lady's system a sedulous recompence, which it so proved when he left her to the other, and which paid off in the end. Mr. Maher was capital as *Bardic Heron*, the selfish, contemptible shan he was. The excellencies of James Durkin as *Donald Heron*, the man of *Lady Beauiful*'s heart, and the man who wanted to show the world there was something really worth while in him, were many, as he was easy, natural, and acted with a sort of the naturalness of the natural. Mr. Durkin is the leading light of the new co. and it should be soon judging from his initial appearance, he will live up to the distinction that this position carries. It was good for one's eyes to see George Osborne, back from his raisin ranch, pale and hearty, playing the old horseman, John Vesey. It goes without saying the character was strictly Osborne-like, and finished off the lights of the play—*swed* from its characterization. Walter Belmont as Pedigree, the parish clerk, sexton and publisher of a slate of brass having a Latin inscription, didn't show himself until the last act, and then only ten or fifteen minutes, but it gave us an opportunity to see what credit he had for any character, and with his fine character delineation, he is invariably consistent and correct. Adele Block, the new leading woman, handsome, tall and graceful, gave us Camilla Brent with a deal of intelligence and heart in every feature, but I have misgivings whether the role was as much to her taste as the exquisite gowns she wore throughout the enactment. The part of *Annie Moore* was a poor part, but an important part in the play was left to the careful reading and acting of Adele Belgrave, and even though the breadth and the width of the part were limited, Miss Belgrave succeeded in filling every requirement convincingly and satisfactorily. Anita Allen made a sweet little *Beatrice Brent*. Anita Allen's name is synonymous for beauty, and in that one playing Mrs. Vesey. To the person of Frances Starr was given the role of Margaret Vesey. It was delightfully taking the first two acts, because she instilled in it a sweetness and sympathy that met instant favor; and in the third act, as the young wife of Vesey, she was a picture of beauty. She brought out the theme of the scene with much tact and pathos. Eleanor Gordon was truly a surprise as *Amelia*, the Vesey's servant girl. It was a piece of work as unusual for her, in that she ordinarily is as a bewailed "smart" society woman, it secured her a lot of attention. The remainder of the co. held their own acceptably in the action of the play.

The *Judge of Joliet* came to the California 11, with Edward Gargie as Jolly, and opened to a fine houseful; but the week ending 17 he wasn't as jolly as his name. I'm inclined to believe the California management thought it was getting a good show for the house when Mr. Jolly was on route higher. But thoughts are as always facts. The audience was somewhat obtained after the first evening's performance seemed to realize this, I presume, however, it's philosophic to take the bitter with the sweet and the bad with the good, and be moderate in one's expectations. On thing, though: the bank account of the California this season so far, compared with that of last year, is over \$20,000.00, or 20% to the good, with a lot of fine attractions booked for the season; all of which nails the fact, to which reference has heretofore been made, that the Neill-Morosco, in starting the season as they did, so peculiarly propitious were the mascots of the California.

A *Midnight Bell* was thinningabutant at the Central 12-18, with L. E. Stock as the producer. The house was never popular. As this comedy-drama is cleverly played by F. L. Snader, Horace Mitchell is the hero, and he looks and acts his part creditably.

The villain of Frederick Backus is a pretty poor portrayal, but it filled the bill with the undiscriminating audiences that applauded the play. *Augustine Gloucester* is equal to recognition in the part of the old churl who wears the air skin, and Master Phillip McCreary does well as a crippled little newsboy. The hit of the piece, however, is made by Virginia Westbrook in a bowery character. Mabel Florence is good as the heroine. Eugenia Bommer is handsome and very wicked as the adventures. Mrs. Frank Backus plays an "old bag" part in the regulation stony style, and Fannie Midway, who died in Louisville, light several years ago with Fannie Midway, turned up in a novitiate role and gets lots of fun out of it.

The Way of the Transgressor packed the Park 18-21. One of the features of the performance was the act of the Landseer dogs, cleverly educated and developed by their trainer, William T. Stevens. Virginia Walters, as *Virginia*, was excellent on the stage for the greater part of the time, the juvenile part being the bright hits of character work. H. H. Zehner, playing the part of the despoiled and detected villain, is wicked in a commendable manner and does his lines intelligently. As the Scotland Yard detective, C. A. Marter should be given especial mention. Flynn and Dandy, comedy acrobats, serve to amuse for a few minutes. Evans and Clemens, introduced "parades," and "parades" by the programmers, with a labored dialogue. The American Comedy Four in grotesque costume sing several songs fairly well. The scenic effects of the attraction are a little better than are offered with the ordinary melodrama, the tunnel scene being especially thrilling to the true lover of that species of excitement.

The longest jump ever made in the theatricalical co. in the history of writing is stand is that of the Armenian Tito troupe of dancers, who are on their way from Moscow, Russia, to Indianapolis. Through a distance of 6,000 miles they come to perform at the Grand Opera House next week, and will arrive in Indianapolis 22. They will carry an interpreter and half a cardion of special scenery and costumes, and will be followed by a scattering of other Armenian Tito troupe.

Mr. M. Sullivan's artistic impersonation of Eddie Gribbon was in pretty play of Sweet Cleo, of the Pacific Coast, to join his Western Christian co. and later in the Portland Stock.

At English's, Lew Dockstader's Minstrels 23-24. Mr. Blue Beard 26-31.

At the Park: A Little Outcast 26-28. Nellie Henry in M'Henry 29-31. GEORGE S. APPLEGATE.

KANSAS CITY.

The Horse Show in Convention Hall and the American Royal Live Stock Show at the stockyards were the big attractions for the week of 18-24. The ninth annual Horse Show and its promises to be the best yet. An audience of over eight thousand attended the opening night, society being out in force, making it a gala affair. The Stock Show is also a most interesting exhibition, many fine animals being shown.

Tim Murphy in *The Man from Missouri* was the Willis Wood attraction 15-17, playing to good sized audiences. Mr. Murphy is quite popular and has always a sure of a warm welcome. His vehicle this year is very enjoyable, though hardly as amusing as some of his former efforts. His role calls for more slowness and force and a trifle less comedy than has been usual in his former characterizations.

As Bronco Jim, however, he appealed to excellent advantage, winning much applause and laughter. Dorothy Sherrod, as Helen Lenworth, was charming in appearing in the rôle of the girl who is the star of the show.

Sharing honors with the star, Elliott Dexter gave an exceedingly fine portrayal as Señor de Castro.

Other principal roles were well cared for by John P. Wade, Bernhardt Niemeyer, William L. Gibson, O. J. Griffin, Aubrey Powell, Florence Davis, Louise Whitfield, and Gertrude Dalton. The production was well staged, and the ladies displayed some beautiful gowns.

Kendall came to the Willis Wood 18-21, presenting his last season's success, *The Vinegar Buyer*. Mr. Kendall was seen here last season in the same play, and this being Horse Show week the two causes detracted somewhat from the attendance; however, business was more than fair. The star repeated his former success, improving his audience the longer he remained on the stage.

His pantomime curtain speech was a strong reminder of his vaudeville days. The supporting co. were excellent and offered some amusing character sketches. C. H. Crosby, as Sandy Talbot the town drunkard, was an able assistant in the fun making, while John D. Garrick was also amusing as the sing-song Ben Bascomb. Ralph Dean was excellent as Mildred Arlington, his sweetheart. Others who deserve mention are Frank A. Lyon, Roy Fairchild, Helen Salinger, Lucille La Verne, and June Mathis. The play was appropriately staged. Joseph Jefferson 22-24. *The Country Girl* 25-31.

The ever popular Arizona did the usual large business at the Grand 18-24. The play has been seen here so often that it is well known to all, yet it is always a popular offering. The co. is entirely different from any who have formerly presented the play here, but taken as a whole were very capable.

Joseph Green made a very good Canby, and Lieutenant Denton was played with much spirit by Francis M. Bonita was well cared for by Alma Bradley.

While Eleanor McKee appeared to advantage as Estrella, John T. Burke as Colonel Bonham, and May Lieb as Captain Hodgeson; Esmond Ferrier as Tony; Charles A. Graham, as Kellar; Eleanor Wilton, as Mrs. Canby, and Ruth Hayes, as Leila, all deserve mention. The production had an unusual excellent staging and costuming. The Beauty Doctor 25-31. *Dockstader's Minstrels* Nov. 1-7.

At the Auditorium: An American Hobo 12-18, played to good business. The play is styled a melodramatic comedy-drama, and in truth it possesses some characteristics of each, although the comedy prevails. There are also a number of specialties that were well received. J. H. Byrne presented the title-role in a very creditable manner, winning much hearty laughter. Rheta Lushby, as Flo Barrett, was quite good, and her dancing specialty scored quite a hit.

A. J. Aylesworth, Hugh Adams, William Vernon, Virgil Hart, Ida Clayton, Virginia Melville, and Julian Garing caped for others very satisfactorily. An American Gentleman 25-31. A Texas Steer Nov. 1-6.

At Cripple Creek made its annual visit to the Gilligan 22-28. *Stella* 29-31. *Little Miss Mullie* was very amusing in the character part of Anna. *Uncle Joseshaway*, Frank Chapman did creditable work as Uncle Joseshaway. *Frank Chapman*, acting manager, received acquaintance with many old friends. *The Tormentor* 22-24. *The Burgomaster* 25. *The Eternal City* 26-31.

Ward and Vokes in *A Pair of Pinks* was the attraction at the Grand Opera House 18-24. The house was packed at the opening performance and the large audience present heartily enjoyed the play from first to last and gave the co. a warm greeting.

The interest centers in Hap Ward as Percy Barr.

Two audiences of moderate size saw Mary Shaw and

her excellent co. in *Ghosts*, the first presentation of an Irish play in this city. To mature theatregoers the play afforded intellectual enjoyment, although the subject of the drama is highly unpleasant, and through its portrayal of moral decay and evil, it was powerfully honest. Unfortunately, the young persons it was in evidence at both performances, and both of the matinee and night several people found the play distasteful and left the theatre. The acting in the drama was admirable. Mary Shaw, who has been seen in Indianapolis the past year, gave a fine impersonation of Mrs. Alving. Miss Shaw is perfectly natural and without apparent effort, which is the sense of her art. Her supporting co. was uniformly good. William Elliott, as Oswald Alving, showed himself an actor of rare quality, strong and restraining when the lines allowed him and showing a fine "frenzy" in the dreadful conclusion of the play where the attack had been directed on him with terrible force. William Thompson, as the old-time carpenter, Charles Wickford played the part of *The Conventional Pastore* very well, and Virginia Kline, as Regine, was strikingly good throughout.

A packed house turned out to see Mrs. Wings of the *Cabbage Patch* at English's 18-21. Much might be said in praise of the way in which the play was produced and of its result. Madge Carr, the young actress in a very difficult part, was Mrs. Wings to the life, make up, in manner and voice, in tender heart and sympathy. And what can one say of Mabel Taliferro, the "little mother" of *Tommy*? It is not mere mawkish sentiment that makes the audience break out into rapturous applause when *Lovely Mary* and her charge, the young *Tommy*, are introduced. The *Tommy* of *Tommy* is a very old caretaker, given a fine character sketch. Charles Wickford played the part of *The Conventional Pastore* very well, and Virginia Kline, as Regine, was strikingly good throughout.

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surprise, and was especially worthy of commendation as played by Eddie Selden. Of the men, Charles Kamm had the best and shiniest share his father's name. He is an actor apparently well suited to his art, as one who seemed to like it certain to go far in connection with who is to be expected in the future. The manager and producer. The conductor of the most recent musical score.

The "Climax" is to have another theater, this time it is to be a larger house of the legitimate order. Mr. Morris, of Morris and Shuman, was in the city last week and from him it was learned that the manager will be selected as soon as possible. It is reported that a member of the Committee, who is not to act as resident manager of the former business, is to act as resident manager of the new business.

W. W. PHILMONTKE.

MILWAUKEE.

William Faversham appeared at the Davidson 15-17 in impressions to good houses, and was received with every mark of appreciation and welcome. Mabel Stark, who played the opposite part to Mr. Faversham, owned a hit, and Charles Hartney, a great favorite in this city, was the recipient of hearty applause. The Elkhorn City opened a four-day engagement to large houses. The performances were uniformly in every respect, though the play itself furnished the best critics with a great deal of material to work upon. The co. is one of the best seen here in a long time, but the hits of the production were made by W. E. Rooney as Bruce, Frank C. Bangs as the Pope, and Frederic de Boiselle as Baron Smetta. Edward Morgan as Lionel was a disappointment, however, as he failed to grasp the possibilities and opportunities to be found in the scenes of "stagey" methods, though at times his work was excellent. Henry Harmon, W. H. Bartholemew, Bertie Bertrand, Jerome Lloyd, and James Young deserve mention for good portrayals. The play was elaborately staged, and the demand for seats has been steadily increasing. Part 25-26. Jefferson De Angelis 25-26. John Foster 25-26.

Snow White was presented at the Bijou 18 before a good house, and the play and players met with the approval and applause that they well deserved. James T. Galloway, Atkins Lawrence, Charles Winter, and Bert Flanigan played the leading characters creditably, and the support was equal to requirements. A Desperate Chance 25-26.

The Thimble Girl, costumed by the two Chamberlains, was presented at the Bijou 18 before a good house, and the play and players met with the approval and applause that they well deserved. James T. Galloway, Atkins Lawrence, Charles Winter, and Bert Flanigan played the leading characters creditably, and the support was equal to requirements. A Desperate Chance 25-26.

The Head Waiters was the attraction at the Alhambra 18, and a good sized audience assembled at the opening performance to witness Joe Kelly in the leading character, and a co. consisting of some clever entertainers. Special mention is due Law Kelly, William A. Jones, Jack Vincent, Nate Jackson, Francis Hayford, Marie Roslyn, Edna Waddington, and Isabelle Watkins. The Good Old Summer Time 25-26.

No benefit was given at the Palace 18 before a large audience. The Go Gobblers (The French Brothers) will be returned 25-26. Peckinpah & Horner lectures on Yerkes-Wrapup Park before an immense audience at the Palace 20. The Grand Canyon of Arizona will be the subject 27.

CLAUDE L. N. NORRIS.

LOUISVILLE.

Charles B. Stanford filled one night's engagement at Stanley's 18, presenting The Taming of the Shrew, with The Old Guard as a curtain raiser. The star and his supporting co. made a most favorable impression and attracted good houses.

William Faversham was billed for 20, 21, in impedance, but the house was dark the opening night on account of the strike of Mrs. Faversham. The matinee and night performances were given 21 to large and appreciative audiences, although it was noticeable that the star was laboring under serious disadvantages. The play was suitable to the style of the popular player, and his support was adequate.

The ever welcome Bostonians finished the week offering Robin Hood and The Serenade. The house was sold solid and all the old favorites were warmly received. Mary Merriweather will follow in The Suburban Goddess.

The Telephone Girl broke the record for attendance at the New Masonic 19-24. The proprietors and managers, Messrs. Max and Edmund Phoenix are Louisville boys, and Max Bloom, the principal comedian, is a home product. Their house friends were out in full force. The familiar scenes were handsomely staged and all the members of the co. deserved praise.

Bertie L. Campbell's White Slave proved a strong drawing card at the Avenue 18-24. It was put on in excellent style and was exceptionally well played by a co. of even merit.

Much interest is shown in the coming Melba concert at the Auditorium Nov. 1. The distinguished singer, Mrs. Ethel M. Elliston von Hohen, the young Gilbert, Signorini, Casselli, and Llewellyn Davies, Manager James B. Camp is untiring in his efforts to make this engagement a success, as it is the opening once under his sole direction at this house.

In A Persian Garden, which is to be sung at the Woman's Club, 30 promises to be a notable musical event. The advance sale of seats is large.

Eugenia Gifford, who has demonstrated much progress during her short career upon the professional stage.

Kenneth L. Aron, formerly dramatic critic of the "Courier-Journal," was one of the visitors of the week, doing the advance work for Mary Manning.

There is more talk in connection with the final disposition of the estate of the late Captain William F. Norton (Daniel Quigley), of the Auditorium. The major portion of the estate goes to local charitable organization. There were threats relative to a change on the part of distant connections, based on alleged mental be-stowing incapacity, his eccentricities being mentioned in that connection. A feature of the law of California, in which State he died, brings up the latest discussion of the subject.

John J. Morton, the monologist, who is appearing successfully at Hopkins 18-24, states through the local papers that next season he will be seen in a farce-comedy of his own creation, styled The Sport-CHARLES D. CLARKE.

JERSEY CITY.

The Heart of Maryland was offered at the Academy of Music 19-24 to good patronage. Estelle Bennett as Maryland shows dramatic ability in the way she interprets the love and loyalty of the Southern girl. R. J. Murphy was clever as General Kendrick. Clifford Storch as Colonel Thorpe was strong and did good work. William McLaughlin as the old doctor was gamblers. M. M. Stevens as Sergeant Blamey was capital. William Wilcock as Alan and Francis Charlton as Tom Boone and Florence Rosland as Nancy McNair had the comedy, and they were good. The super soldiers were well trained, and the play ran without a hitch. David Harum 26-31. The Fatal Wedding Nov. 2-7.

Nat Wills, in A Son of Rest came to Colonel John W. Holmes' Bijou Theatre 19-24, to S. R. G. at each performance. It is a first-rate, entertaining performance, and might as well be called The Sacred Cat as A Son of Rest. The chorus is fine, composed of young men and women with good voices. The costume is magnificent. The lines are well written, and the good humor, and the situations are more than pleasant and full of nonsense. Handsome scenery and effects are prominent adjuncts and help along a spirited attraction. Nat Wills is the same old tramp, and he has just enough to do to keep him from becoming tiresome. His songs are catchy and he has a good voice for singing. The next best part is that of Little Willie, played by a dwarf called Gabriel. His size makes him cut, and he is really a comic. His songs are good. His show of language is surprising. George Murphy as the professor, Al. Lamar as Frank, Thomas J. Grady as Timothy, Edward Hayes as Budd, Frank Deardorff as Captain Warren, Susanne Rockmore as Mrs. Warren, Allene Coolin as Mrs. Spruceby, Mina Wayne as Bessie, and Kathryn Manning as the high priestess were excellent. The special attraction of a high comedian, Lynn and Edward Hines do clever dancing, and capital songs by Susanne Rockmore and Allene Coolin were features. Gabriel and Lamar also do a fine act. The Evil Men Do 26-31. Happy Holligan Nov. 2-7.

Estelle Bennett, who plays the part of Maryland Calvert in The Heart of Maryland, is suffering with a severe cold, but will fill out the engagement at the Academy of Music 19-24.

James Hannon, of this city, one of the managers of On the Frontier, which closed season recently, joined the Ada Rehan-Otis Skinner co. as electrician at Atlantic City 19.

WALTER C. SMITH.

SEATTLE.

The week 11-17 was entirely musical at the Grand Opera House. Ellery's Royal Italian Band gave six concerts 11-14 that drew large audiences and were every evening crowded. This grand band will fill out the engagement with the Academy of Music 19-24.

James Hannon, of this city, one of the managers of

On the Frontier, which closed season recently, joined the Ada Rehan-Otis Skinner co. as electrician at Atlantic City 19.

W. W. PHILMONTKE.

At the Valentine a small audience witnessed the production of Ghosts by Mary Shaw and co. 15. The house seemed to feel that the star made the most of her opportunities, which at best were limited. Mr. Elliott and Miss Cline gave good support.

That imitable poet and poet, James Whitcomb Riley held a large audience for over two hours 15 with his quaint verses and stories. Walter Jones and a large co. pleased a large house 21 with The Sleepy King. While Mr. Jones was the chief fun maker, he was ably seconded by Ed. Redway. The co. was a large one and seemed to be able to meet every demand made upon them. They were also very generous with their encores. The opera was ingeniously costumed and the sets were well designed. The piece was very entertaining performance. Maude Adams packed the house 22 with The Pretty Sister of Jose.

Are You a Mason was the Lyceum bill 15-17. The leading roles, in the hands of William Robert and Thomas David, were well handled. The piece met the approval of good houses. Arizona seems to be a

success for some time to come, and seemed to a packed house 18 for four days running. The co. was up to the standard and the pieces well staged.

Bert's had A Ruined Life as the attraction 15-17. The piece deals in realism in huge chunks, and to Clara Thrush is due more than ordinary praise for keeping the audience up to the desired pitch of excitement. Belmont good. The Holden Brothers' Comedy co. filled in the week 18-21 very profitably with Nobody's Claim. The Doctor Express, and

More Than Queen was the Empire offering 18-24. In statue and facial expression Mr. Glazier gave a good characterization of Nasar. As Josephine Miss Mills was really given her first chance joining the co. in the early part of the month with much feeling, and her work was satisfactory to her audience. Mr. O'Meara gave his usual finished performance as Talvyn.

The Arcade house is the home of contention just at present, two parties claiming it, and the prospects of a law suit are bright. The house will undoubtedly open in vaudeville in a fortnight.

C. M. EDGERS.

NEWARK.

The Princess of Kensington did not draw crowded houses to the Newark 18-24, but the moderate sized audiences were well received, the music, scenery and costumes proving exceptionally pleasing, and the acting on the whole, being good. James T. Powers was the leading figure, of course, and was much provoking as the villain. John C. Wilson, among others calling for special mention, were William J. Murphy as Paul, and afterward as a mortal, Cliff Edwards as an angel, Frederick as Jay Jeffries, and Stanley H. Fonda as Mr. Reddish. The chorus was capable, and the stage pictures were very attractive. David Warfield in The Auctioneer 26-31.

The Factory Girl at Blaney's 18-24 kept up its record of always drawing a week of crowded houses.

The other musical comedies found a place in some houses.

As the particular hue of the Newark 18-24, seemed to be a little hard pressed for dramatic material, and such indeed proved to be the case, nothing of Specious Town or even at the Third Avenue 11-17. A modest house was the evening performance, and large business was done throughout the week.

John Darrow had a co. that could hardly compare with the incomparables of word and song in the "plot" to such extent as to make the performance quite pleasing to the audience. At the Old Cross Roads 18-24. Tennessee's Partner 25-31.

NEW ORLEANS.

At the Grand Opera House the Baldwin-McVille Stock co. presented Pudd'nhead Wilson 18-24 in the usual crowded houses during the week. Lester Longmire assumed the title-role, and although a new departure from the particular hue of the Newark, seemed to be a little hard pressed for dramatic material, and such indeed proved to be the case, nothing of Specious Town or even at the Third Avenue 11-17. A modest house was the evening performance, and large business was done throughout the week.

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RODNEY D. WHITE.

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It seems a shame that the Tabor patrons are treated with the staff they are getting, but still keep crowding the house they will keep going. *Are You a Mason* 25-30.

Buried at Sea at the Curtis 18-24 is a good melodrama with good scenery, and is drawing nicely at this popular house. *A Little Outcast* 23-30.

ONLY K. CARSTARPHEN.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—MONTGOMERY THEATRE (G. McDonald, mgr.): Dark.—**MONTGOMERY THEATRE** (Barlow Brothers, mgr.): "Way Down East" 12; very satisfactory performance to good business. *A Trip to Chinatown* 18-20; excellent large audience. *Human Hearts* 21; good performance. *Fair Ladies* 22; good performance. *Two Jesters* 23; good performance. *Two Jesters* 24; good performance. *Two Jesters* 25; good performance. *Two Jesters* 26; fair business. *Happy Hoodigan* 19; short opera co. 20; Harry Beresford 21; Alberta 22.

MOBILE.—THEATRE (J. Tammaboom, mgr.): When Johnny Comes March Home 12, 13; to large and pleased houses. A Trip to Chinatown and A Stranger in New York 14, 15; heavy business performances good. *Al. G. Field's Minstrels* 16, 17 to 20; R. O. pleased.

SELMA.—ACADEMY OF MUSIC (Long and Ross, mgr.): "Way Down East" 12; well pleased audience. *Human Hearts* 13; poor business. *Satanas* 17; fair business; performance excellent. *Shay Opera* co. 21; *Happy Hoodigan* 22; *Alberta Gallatin in Ghosts* 23.

SHREVEPORT.—MEYERS' OPERA (H. L. E. Thomas, P. Littlejohn, lessee): Uncle Josh Sprague 12; large business; audience well pleased. *Thelma* Nov. 5.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Frost, mgr.): Dark. *Happy Hoodigan* 21; *Fair Minstrels* 21; *Pio Irwin* Nov. 2.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgr.): Barlow's Minstrels opened Sunday 8 to large audience. *Thelma* 27.

ANNISTON.—NORTH STREET THEATRE (J. W. White, lessee): The Convict's Daughter 16; good house. *When He Comes to Town* 23.

TALLADEGA.—CHAMBERS OPERA HOUSE (Joe S. Chambers, mgr.): Barlow's Minstrels opened Sunday 7 to capacity.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (J. Lawrence Flippin, mgr.): Harry Carson Clark 12 in His Absent Fair to fair audience. Hello, Bill 13; light show co. well received. John Griffith 16 failed to appear. Barlow's Minstrels 19, A Devil's Auction 20; Then Holden 20; Shay Opera co. 20; Hortense Neilson 21.—**PINE BLUFF OPERA HOUSE** (M. Holland, mgr.): Dark.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, mgr.): Billy Kersands' Minstrels 14; pleased capacity. "Way Down East" 16; good co. and business. *The Wizard of Wall Street* 18; poor performance to large house. Then Holden 22; Ward and Wade's Minstrels 24; Elks' Minstrels (local) Nov. 3, 4.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Billy Kersands' Minstrels 13; large audience; topheavy house. *Way Down East* 20; A Devil's Auction 21; Barlow's Minstrels 22; Eben Holden 24; A Wise Woman 27.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hodges, mgr.): Al. Martin's Ten Nights in a Bar Room 14; fair co. and house. *The Wizard of Wall Street* 15; good co. to capacity.

HELENA.—GRAND OPERA HOUSE (B. R. Fitzpatrick, mgr.): Martha Hicks Dye (local) 19; Yale's Devil's Auction 23.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Mr. Jolly of Joliet 9; large business; fair performance. Pollard Opera co. 12-18; packed houses; well pleased. Operas: Paul Jones, The Gatsby Girl, The Gleaner, Dorothy and The Beauty of New York. Nov. 1-3. *Two Jesters* 20; *Florodora* 21; *Human Hearts* 22; *Two Jesters* 23. *In Old Kentucky* 4; Robert Edison 8; *Bozzer's Minstrels* 9.—ITEMS: The Novelty Vaudeville Theatre is nearing completion and will open about 15.—Gramman's Vaudeville Theatre co., of San Francisco, have leased a building here for ten years and will spend \$25,000 in remodeling the same into a vaudeville house.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Robert Edison in Soldiers in Fortune 12-14; fair houses; house manager West's Minstrels 15, 16; good house. Mason and Mason 20, 21; *Florodora* 22, 24; Hermann 26-28. In Old Kentucky 29-31; Olympia Opera co. Nov. 2-18.—**BUR-RANK THEATRE** (Oliver Moroso, lessee): The Baker co. did well with Charlie's Aunt 11-17; crowded houses. Rupert of Hentzau 18-24.—**GRANDE OPERA HOUSE**: Walter Sanford co. 11-12; in The Sunbeams of New York; good house. *Tempest* (local) 18-24.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall Robertson, mgr.): The Chorus 9; crowded house; no performance. Ervin-Blundall co. 10-16; crowded house; excellent performances. Plays: Camille, Not Guilty, Saphe, and Confusion.

SAN BERNARDINO.—OPERA HOUSE (Mrs. M. L. Kiplinger, mgr.): West's Minstrels 15; packed house; fair performance. Olympia Opera co. 19-21; in Said Pasta, The Isle of Champs, Olivette, and The Mikado. Leon Hermann 22.

OAKLAND.—MACDONOUGH THEATRE (Hall and Burton, lessees): The Prince of Pines 14-16; star engagement of season. The Christian 17. Mr. Jolly of Joliet 18-19; *Florodora* 20, 21.

SAN DIEGO.—18TH THEATRE (H. C. Wyant, mgr.): The Prince of Pines 7; excellent performance to S. R. O. Bradshaw and Forbes Moving Pictures 8.

MARYSVILLE.—OPERA HOUSE (B. W. Hall, mgr.): In Old Kentucky 17; packed house; fine production. Ellerford 19-24.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (H. N. Nye, mgr.): Ezra Kendall in The Vinegar Boy 14; pleased good house. The Chaperones 22; Henry Miller and Margaret Anglin 23; A Texas Steer 25.—**TEMPLE THEATRE** (Gran Pauley, mgr.): The Hills of California 19, 20; good popular priced attraction; business fair.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): The Hills of California 16; good business and co. Sherman Concert co. 29.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grek, mgr.): A Texas Steer 25; Ward and James canceled.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Burnell, mgr.): The Professor's Boys 10; large business; fair performance. Pollard Opera co. 12-18; packed fair house. The Chaperones 19 and 20; *Two Jesters* 21; *Uncle Joshua*. Of course Mr. Thompson moved his hearts to laughter and tears such is his act, and of course he received certain calls after each act. All this is history. The co. was carefully selected and admirably drilled. Amherst Thompson being seen in her outfit of red Rieker's Amherst. Underlined are Girls Will Be Girls 22; *Bozzer's Minstrels* 23; *The House of Vandeville* 24; Orrin Johnson in *Hearts Courageous* 25; Aubrey Boucicault in Captain Charlie 30; Ziegfeld Opera co. in The Red Feather Nov. 6, 7.—**NEW GRAND OPERA HOUSE** (R. B. Burnell, mgr.): W. H. Van Buren, ass't. mgr.: The Christian played to the largest business of the season. The S. R. O. in solo singing numbered eight 17, 18, 19, 20, 21; *Two Jesters* 22; Bridgeton girl was a signal success in the role of Gladys Quayle, while Lionel Adams' work as John Storn was forceful, manly and uniformly good. The co. was competent, and the costumes new and setting luminous and in good taste. The Minister's Daughter 23-25; *Two Jesters* 26; *Bozzer's Minstrels* 27; *Uncle Joshua* 28; *Two Jesters* 29. A Child's Wife 25-28; *Ragged Hero* 28-31; the demand for seats for Orlando was large.—**COLLEGE HALL**: Second lecture University Extension Course, by George W. Cable 23.—**MUSIC HALL**: Amateur production, The Fairies Carnival, 22-24.—ITEMS: Mr. and Mrs. Burnell will take apartments in Warner Hall again this winter closing their attractive summer home in the fall. November, Mr. and Mrs. Harry Lucy are back from a short visit in New York.—Frank Lee Short will be the guest of friends while here 23, 24. JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, mgr.): Good sized audiences greeted Katharine Osterman in Miss Petticoats 16 and matinee 17, an accident causing the cancellation of the evening performances on latter date. The play gives the heroine many opportunities to appear in different phases of life, and in the hands of Miss Osterman it was portrayed with charm and dramatic emotion. The supporting co. was one of merit and added much to the interest. The accident referred to occurred on the opening performance in one scene where Miss Oster-

m

an is supposed to faint and be caught in the arms of the hero. The latter unfortunately was not in position, and she fell heavily to the floor, bruising herself severely. She quickly finished the piece and appeared at the matinee following, but the pain was so intense that she was taken to her hotel and a physician summoned, who pronounced her condition serious, but not fatal, and advised surgery for a few weeks, which she did. Immediate dates being canceled, and she returned to New York to recuperate. A large audience attested the popularity of the Four Cohans 19, and their funny play Running for Office, caused hearty laughter and applause. A very large and representative audience greeted Violin Allen 20, who appeared in The Twelfth Night and was followed by a large audience, which also due to the cancellation of the previous evening, had not been able to attend. *Two Jesters* 21; Mrs. Le Moyne 22; Paul Gilmore 14; Georgia Minstrels 17; The Fatal Wedding 20; Faust's Minstrels 25.

AMERICA.—GLOVERS OPERA HOUSE (Jones and Dudley, mgr.): The Walls of New York 12; small audience; fair co. *The Convict's Daughter* 14; small but pleased audience. Virginia Trouton in *Satanas* 15; excellent co.; fair audience. *When Her Soul Speaks* 17; good performance and business. Elizabeth Kennedy in As You Like It 18; excellent performance and audience. *When He Comes to Town* 19; good performance. *Two Jesters* 20; Mrs. Le Moyne 21; Paul Gilmore 14; Georgia Minstrels 17; The Fatal Wedding 20; Faust's Minstrels 25.

ATHENS.—NEW OPERA HOUSE (G. H. Howe, mgr.): Eva Mountford in *When Her Soul Speaks* 15; good performance and business. Elizabeth Kennedy in As You Like It 16; excellent performance and audience. *When He Comes to Town* 19; good performance. *Two Jesters* 20; Mrs. Le Moyne 21; Paul Gilmore 14; Georgia Minstrels 17; The Fatal Wedding 20; Faust's Minstrels 25.

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The Telephone Girl 6. James Kennedy's Players 9-15.

LOGANSFORT.—DOWLING'S OPERA HOUSE (John K. Dowling, mgr.): Thomas B. Alexander in *Near the Throne* 15 deserved much better patronage. The Princess Chic 16 to capacity. Katherine Willard in *The Power Behind the Throne* 19 to large audience; capable co. Hungry Dumpty 21. The Katzenjammer Kids 23. Lillian Mortimer co. 25-26. Walker Whitehouse Nov. 3. The Telephone Girl 11. Lone River 13.

MARSHALL GRAND OPERA HOUSE (Graham and Schick, mgrs.): Paying Sisters 15-24; good co.; very good business. Plays: *The Man of Mystery*, Utah. A Quaker Wedding. For Her Child's Sake. The Planter's Wife, and Little Alabama. The Hoosier Girl Nov. 20. The Professor's Love Story 24. An Aristocratic Tramp 26.—ITEM: Cutler and Williams canceled Nov. 2-7.

MICHIGAN CITY.—ARMORY OPERA HOUSE (Dr. F. Bailey, mgr.): On the Bridge at Midnight 5. Fair house; good performance. *The Merchant of Venice* 15. Small house; fair performance. *The Darknet House* 12. Fair house; good attraction. *An Indiana Romance* 15. *The Village Parson* 19; good house and attraction. *The Power Behind the Throne* 23. *Quincy Adams Sawyer* 28.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): *An Indiana Romance* 14; poor house and co. Katherine Willard in *The Power Behind the Throne* 20; performance excellent; large house. *Liquor and Love* 22. *Arizonia* 26. *Quincy Adams Sawyer* 27. The Telephone Girl Nov. 3. Our New Minister 5.

BELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, lessee): Shore Acres 8 to large and appreciative audience. Banda Rossa 9; pleased large audience. Van Dyke and Eaton co. 12-17 opened to S. R. O. Katherine Willard in *The Power Behind the Throne* 21. The Village Parson 23. *Quincy Adams Sawyer* 27. The White Slave 31.

AUBURN.—HENRY'S OPERA HOUSE (J. G. Henry, mgr.): *Frank Davison* co. 12-14; fair houses; satisfactory. *Robert E. Lee* 15. *Colden's Old Farmer Bookings* and *Up Willow Creek*. *The Fatal Wedding* 16. Full house; co. fine. *The Village Parson* 27. The Darknet House 31. *Silk Plunkard* Nov. 7.

FRANKLIN.—OPERA HOUSE (L. Zeppefeld, mgr.): *A Hidden Crime* 9 pleased large house. Just Struck Town 12; good business and co. Sweet Clover 16; performance excellent. *A Hoosier Girl* 22. Katzenjammer Kids 27. Slaves of the Mine Nov. 19. An Aristocratic Tramp 18.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): Katherine Willard in *The Power Behind the Throne* 14; packed house; co. fine. *Men of Johnston* 17 canceled. *Cornell's Hungry Dumpty* co. 23. *James Borgs in Missouri* 24. *A Gentleman from Gascony* 28. A White Slave 30.

HAMMOND.—TOWLE OPERA HOUSE (Joseph Wingfield, mgr.): Human Hearts 18; house crowded; co. very good. Katzenjammer Kids 21. *Quincy Adams Sawyer* 25. *A Break for Liberty* 28. Rose Coggin Nov. 8. Robert Downing 11. Way Down East 15.

VIS-A-PARAISO.—MEMORIAL OPERA HOUSE (A. P. Heineken, mgr.): *Porter J. White's Faust* 17 pleased capacity. Hungry Dumpty 19. King of the Desert 24. Katherine Willard in *The Power Behind the Throne* Nov. 5.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Just Struck Town 15; good audience. Richard Buhler in *Paul Revere* 19. Robert Downing 23. Katzenjammer Kids 28. The Hoosier Girl Nov. 4.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. H. Wysor, mgr.): *Sweet Clover* 12; light house. The Playhouse 13-15. Right and Wrong 16. *The Show Girl* 14; pleased good audience. Robert Downing in *The Hoosier Girl* North 15; fair business.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Frank Davidson co. 19-21 in *Travers Vale*. When the Bell Tolls 27 canceled. Billy Clark's Minstrels Nov. 3. Pauline, hypnotist. 9-11.

ALEXANDRIA.—OPERA HOUSE (Otto and Mandlove, mgrs.): Mr. Dooley 16 pleased large house. Down by the Sea 18; large house; performance not satisfactory. *Reindeer* 21. *Slayton Orchestra* 22. *Cornelius*.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stender, mgr.): *Verone Stock* co. 12-17; packed houses pleased. *A Romance of Coon Hollow* 19. *Zig Zag Alley* 21. *Mand Adams* 23. *The Prince Chic* 24. *Van Dyke and Eaton* co. 26-31.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): *The Hoosier Girl* 16; fair house; performance good. *Guy Stock* co. 26-31. *Humpy Dumpty* Nov. 2. *The Telephone Girl* 7. *Davidson Stock* co. 9-14. Why Women Sin 16.

DECATUR.—BOBBIE OPERA HOUSE (G. J. Bobbe, mgr.): Robert Downing in *The Hon. Mr. North* 21. *Alfredo* 22. *Slayton Orchestra* 22. *Cornelius*.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): *William Owen in When Louis XI Was King* 9; excellent performance; small business. *A Romance of Coon Hollow* 20. *The Power Behind the Throne* 22. *Arizona* 24. *Quincy Adams Sawyer* Nov. 2.

VINCENNES.—MCJIMSEY'S THEATRE (Frank Green, mgr.): *Stetson's U. T. C.* co. 14 to excellent business. Robert Downing in *The Hon. John North* 21. *Spedics and Paisie Comedy* co. 26-28. *The Moonshiner's Daughter* 30.

BRAZIL.—MCGREGOR OPERA HOUSE (W. H. Levitt, mgr.): *Stetson's U. T. C.* 16 to S. R. O. Robert Downing in *Hon. John Worth* 19; business and performance good. *The Hoosier Girl* 23. The Katzenjammer Kids 29. *The Volunteer* 30.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Thomas B. Alexander in *Near the Throne* 17; excellent co.; fair house. *The Village Parson* 28. The Darkest Hour Nov. 2. *Banda Rossa* 4.

BEDFORD.—STONE CITY OPERA HOUSE (F. X. Johnson, mgr.): *Maloney's Wedding* 3; good house pleased. *Sherman Stock* co. 12-17; good co.; crowded houses. An Aristocratic Tramp 22.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, mgr.): His Nibs the Baron 20 canceled. Walker Whiteside 22. *An Indiana Romance* 26. *The Village Parson* 30.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): *The Hoosier Girl* 14; one of the best attractions of season.—ITEM: Owing to cancellation there will be no other attractions during October.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): *Faust* 15; good co.; fair house. Dark 16-25. *De Lacour* 31.

LAFAVETTE.—LAND OPERA HOUSE (Max Brown, mgr.): *The Katzenjammer Kids* 22. *The Village Parson* 24. *A Chinese Honeycomb* 28.

PORTLAND.—AUDITORIUM (Andrews and Little, mgrs.): His Nibs the Baron 21 canceled. At Cronicle Creek 12. *James Whitcomb Riley* 28.

TIPTON.—KMLEA THEATRE (C. W. Maxwell, mgr.): *Coon Hollow* 15; good co.; fair business. Resplitt 19; pleased small audience.

NEW HARMONY.—THRALI'S OPERA HOUSE (Charles Choffin, mgr.): Dark.

ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): Dark. Monarch Minstrels 26.

INDIAN TERRITORY.

SOUTH MCALISTER.—LANGSDALE OPERA HOUSE (G. H. Langdale, mgr.): The popular Sisters 12-15; good co. and business. Graves Morton 17; good co. and house. A Thoroughbred Tramp 22. *The Wizard of Wall Street* 24. *Her Only Sin* 27. *The Wizard of Wall Street* 24. *Lyman Twins* Nov. 4. *Pec's Bad Boy* 7. *A Bunch of Keys* 13. *Marie Fountain* co. 16-19. *Two Merry Tramps* 21. *Oliver and Scott's Minstrels* 24. *New Fast Mail* 26. *A Homeless Hobo* 26.

CADDIO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): *Flinda Stock* co. 8-10 in *Married by Stratagy*. *Bad Lyons and Wanted a Wife*; fair attendance; good performances. *The Wizard of Wall Street* 20. A Thoroughbred Tramp 22. *St. Louis Dramatic* co. 22-23.

CHICKASAW.—WAGNER OPERA HOUSE (H. E. Burt, mgr.): Alphonse and Gaston 12. *Darkness and Daylight* 14. *Mickey Finn* 17.

MUSKOGEE.—GAVAGAN (A. Kinney, mgr.): *Stetson's Madison Square* co. 16, 17; performances good.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Dr. Lloyd T. Horsey, mgr.): Charles Ellis in *A Knight of 98*; satisfactory production. *The Two Orphans* 19. *Hart, Hypnotist* 20-23. *New England Folks* 24. *Dixon Stock* co. 26. *The Green Eyed Monster* 29. *Carmen* 31. *On the Bridge at Midnight* Nov. 2. *Hearts Adrift* 3. *Two Married Men* (return) 7.—ITEM: *NEW MARKET STREET THEATRE* (J. Frank Jersey, mgr.): *Human Hearts* 12; good house; pleased performance. Under Southgate 13; usual crowd; good satisfaction. *A Bunch of Keys* 20. When Knighthood Was in Flower 22. *Tim Murphy* 24.

DR. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): When Johnny Comes Marching Home 17 to capacity; excellent attraction. Along the Mohawk canceled. Captain Richard P. Hobson 22. *Two Little Vagrants* 23. *The Little Homestead* 29.—ITEM: The first special theatrical train over the new Des Moines, Iowa Falls and North-

ern Railway was run 19 to carry the When Johnny Comes Marching Home co. to Des Moines.

THE FOSTER.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): *Gas Sun's Minstrels* 14 pleased good house. *Stetson's U. T. C.* 16; good attraction to satisfactory business. *King Perkins* 22. *In Old Farmer Hopkins*. *My Friend from Arkansas* 29. *Convict 777* 30. *Carmen* Nov. 7. *A Gentleman from Gascony* 10. *Madame Novelty* co. 12. *WILSON THEATRE* (C. D. Wilson, manager): *Charles Willard* 12; A Little Outcast 14; good house; satisfactory performance. *North Iowa Teachers' Association* 15, 16. *Two Married Men* 19; good house; co. failed to please. Caught in the Web 22. Lecture 23. *Hans Hanson* 26. *Smith O'Brien* 30 in *The Game Keeper*. *The Head Waiters* 31. *The Little Homestead* Nov. 2. *Mahara's Minstrels* 10. *Banda Rossa* 13. *The Girl from China* 16.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgr.): *A Chinese Honeycomb* 15 to S. R. O.; good satisfaction. When Johnny Comes Marching Home 19 failed to entice large business.

The Country Girl 21. *Blanche Walsh* 22. *Tim Murphy* 23. *When Knighthood Was in Flower* 24. *Iris* 27. *S. Miller Kent* 28. *Barry Kendall* 29. *Foxy Grandmas* 31.—**GRAND OPERA HOUSE** (Foster Amusement Co., mgr.): *Uncle Tom's Cabin* 14. *Rescue Me* 15. *A Little Outcast* 16; good house; satisfactory performance. *North Iowa Teachers' Association* 15, 16. *Two Married Men* 19; good house; co. failed to please. Caught in the Web 22. *Two Little Vagrants* 26-28. *On the Bridge at Midnight* 29-31.—ITEM: *Papa's Boy*, a new musical comedy, is being rehearsed here and will be presented for the first time at Ottumwa, about Nov. 16.

DESKQUE.—GRAND OPERA HOUSE (William T. Reid, manager): *Chinese Honeycomb* 17 to capacity. *A Country Girl* 19; captivated S. R. O. house. *Human Hearts* 21. *The Game Keeper* 24. *Lulu Glaser* in *Dolly Varden* 27. *A Girl from Sweden* 29. *U. T. C.* 31. *S. Miller Kent* Nov. 3. *A Hidden Crime* 5. *Henry Miller* 7. *Ghosts* 11. *The Show Girl* 13. *Under Southern Skies* 14. *A Friend of the Family* 19. *The Beauty Doctor* 20. *American Hobo* 21. *The Murphy* 22. *Two Dear Dorothy* 23. *The Governor* 24. *Twenty COATS'* OPERA HOUSE (Frank W. Costes, mgr.): *Dark*—**CASINO**: *A Grecian Princess Vocal* 18 pleased crowded house.—**STOUT AUDITORIUM** (Y. M. C. A., mgr.): *Dark*.

WATERLOO.—BROWN'S OPERA HOUSE (G. F. Brown, mgr.): *Gun Sun's American Minstrels* 13 pleased fair house. *A Chinese Honeycomb* 16 pleased packed house. In *Louisiana* 19 pleased fair house. *Two Little Vagrants* 22. Caught in the Web 23. *On the Bridge at Midnight* 24. *Orchestra* 25. *Two Married Men* 21. *Girl from Sweden* 29. *The Starbacks* 30. *Stetson's U. T. C.* 31. *The Game Keeper* 14. A Runaway Match 20.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): *The Middleman* 16; fair business; excellent performance. *Two Merry Tramps* 17; topheavy house; satisfactory. *When Knighthood Was in Flower* 19; large audience. *Blanche Walsh* in *Doll's House* 21. *A Hidden Crime* 23. *Tim Murphy* 26. *Foxy Grandmas* 29. *McFadden's Flats* 29. *The Irish Pawnbrokers* Nov. 2. *Coon Hollow* 6. *An Orphan's Prayer* 6. *Fast Mail* 23. *Gas Sun's Minstrels* 27. *Robert Mantell* Dec. 2.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): *The Missouri Girl* 15; good co. and business. *Valencia* 16. *Alphonse and Gaston* 17; good co.; poor business. *Lyman Twins* in *At Cozy Corners* 18. *German Lilliputians* 21. *Columbia Opera* co. 23. *Legally Dead* 26. *The Iron Mask* 28. *Alphonse and Gaston* 29. *In Convict's Stripes* 23. *For Mother's Sake* 25. *Clay Clement* 30. *A Texas Steer* 31. When Johnny Comes Marching Home Nov. 1. *Sticker* 5. *The Beauty Doctor* 4. *Warren and James* 5. *An American Gentleman* 8. *On the Bridge at Midnight* 9. *The Chaperons* 11. *Kelvey and Shannon* 12.

PARSONS.—EDWARDS' OPERA HOUSE (Neligh and Carroll, mgrs.): *Her First False Step* 12; fair co.; good business. *Billie Walsh* in *At Reservoir* 13. *Uncle Tom's Cabin* 14. *Concert* 15. *Irving French* co. 16. *Convict's Stripes* 17; good co. and business. *Lyman Twins* 18. *Gas Sun's Minstrels* 19. *Irving French* co. 20. *Two Married Men* 21. *Irving French* co. 22. *Gas Sun's Minstrels* 23. *Irving French* co. 24. *Gas Sun's Minstrels* 25. *Irving French* co. 26. *Gas Sun's Minstrels* 27. *Irving French* co. 28. *Gas Sun's Minstrels* 29. *Irving French* co. 30. *Gas Sun's Minstrels* 31. *Irving French* co. 32. *Gas Sun's Minstrels* 33. *Irving French* co. 34. *Gas Sun's Minstrels* 35. *Irving French* co. 36. *Gas Sun's Minstrels* 37. *Irving French* co. 38. *Gas Sun's Minstrels* 39. *Irving French* co. 40. *Gas Sun's Minstrels* 41. *Irving French* co. 42. *Gas Sun's Minstrels* 43. *Irving French* co. 44. *Gas Sun's Minstrels* 45. *Irving French* co. 46. *Gas Sun's Minstrels* 47. *Irving French*



A very dainty little ballad has been interpolated by the Schuberts into The Runaways at the Casino. It is called "If I Should," and was written by Bartley Costello and Leo Friedman. It is sung by Mabel Carrier and William Gould.

"Beneath the Stars and Stripes" and "My Beastie's Wedding Day" have increased their admirers from week to week, and the Peerless Publishing Company kept busy in supplying the demand.

Walter Spencer has added three songs to his repertoire. "As the Ivy Loves the Oak," "My Little Belle of Japan" and "My American Beauty Rose."

"I Don't Want Nothing but Sally" is the title of a typical coon song new being sung by Harry Fox.

The Majestic Trio are using, as incidental music to their specialty, "Laces and Graces" and "In a Lotus Field."

Walter Haight is singing "Kate O'Toole."

Helen Hall is singing "Dear Rosalie."

"I'll be Your Honey in the Springtime," by Harry Freeman, is increasing in popularity from month to month. It is now being featured by Klein and Clifton, May Melville, Mile, Valberg, Sydney Carlyle, Ed. Clemons, and others.

Francis Hoyt, of Peck's Bad Boy company, is singing "In the Land of Make Believe."

Among the late instrumental numbers published by the Dowling-Sutton Music Publishing Company, at 12 West Twenty-eighth Street, are "My Alabama Queen" march two-step, by E. S. Phelps, and "Blush of the Rose," a schottische caprice, by Arthur M. Cohen.

"Still I am True," "Sally" and "You Are Not the Girl I Loved Long Ago," are three songs which are being sung by Maurice Haswell in Pennsylvania with success.

Harry Raymond, the accomplished pianist, reports that "Laces and Graces," by Salter and Bratton, is the hit of his repertoire.

McDonald and Huntington are singing "Because You Were an Old Sweetheart of Mine" and "Star of My Life."

"My Beastie's Wedding Day," "Sadie Green" and "Ma Mornin' Glory Babe," sung by J. Aldrich Libby and Katherine Trayer, received many encores last Sunday at the American and Terrace theatres.

The Columbian Trio are singing "Oh, Miss Josie," and are using an instrumental novelty called "Laces and Graces."

Sinclair and Covert are singing "Coonville's Cullid Band" and "When You Have Time and Money."

E. H. English is singing "He Ought to Have a Tablet in the Hall of Fame."

George Martin has joined the many who are singing John Stromberg's "Come Down Ma Evening Star."

Tom Marks, of the Marks Brothers, is using "While the Moon Shines Bright" with slides.

The Columbia Trio have had excellent success with "Ma Mornin' Glory Babe," one of the Peerless songs.

Walter Astin, for the past year with the Harry von Tilsler Music Company, is now with the Whitney Warner Company. He is at work upon several instrumental numbers, which will be published in the near future.

Maurice Shapiro, of Shapiro, Bernstein & Co., and J. H. Remick, of the Whitney Warner Company, sailed on the same ship last week for London. A great number of their friends were at the boat to wish them well on the voyage. A number of beautiful floral offerings with the usual cigars, etc., were presented to them. A band of twenty pieces rendered several selections published by their two firms. Mr. Shapiro will return in December.

Jeanette Mills is singing Feist and Barron's pathetic ballad "There's No Place Like Home," and "She's the Pride and the Pet of the Lane."

Willie Weston is getting four and five encores nightly on the coon song "Trouble," by Davids & Meakin.

Mildred Dale is singing "In a Garden of Puffed Flowers" and "Because You Were an Old Sweetheart of Mine." She gets well merited applause on both of these songs.

Snyder and Buckley, the well-known musical act, now playing on the Keith Circuit, are using "In Sunny Africa."

Tom J. Keough is singing "Oysters, Rah! Rah! Rah!" "Call Again, Colligan," "Oh, What a Hat!" "A Splinter from My Father's Wooden Leg."

Jim O'Hearn is using "When You Have Time and Money."

The Three Rosebuds are singing "While the Moon Shines Bright," Maurice Stonehill's popular waltz song, with which they are using new comedy choruses.

Levine & Leonard, who are known as the Automobile Jugglers, are now on the Keith Circuit, and are using two effective and instrumental numbers "Alagazam" and "La Moralia."

Master Arthur Klein, with The Winning Hand company, is featuring Feist and Barron's new waltz song, "She's the Pride and the Pet of the Lane."

The Buaville Quartette are making a hit with "Soldiers" by Fred Chaplin.

Rowe and Cleveland are singing "Miss Canada Brown," "Oh, Joy!" and "Come Down, Ma Evening Star."

Charles Beach is singing a song with a pleasing refrain, entitled "As the Seasons Come and Go."

La Belle Ruby is singing the waltz song, "While the Moon Shines Bright," and two charming ballads, "Only to Call Her Baby" and "Dear Rosalie."

"My Nightingale" and "In Sunny Africa" are two prominent numbers with the Fay Foster company.

The Arion Lady Quartetts is singing "While the Moon Shines Bright," "Come Down, Ma Evening Star" and "Dear Rosalie."

Louis Granat, with Milton Aborn's new act, The Bostonians, is whistling a medley of Feist songs.

Don Matthews is making a big success with "Two Little, Blue Little, True Little Eyes."

Flora Montreux, with the Fay Foster company, is using "Alagazam" for her dancing specialty.

Lizzie Wilson is singing the funny spelling song, "Dat's De Way to Spell Chicken."

Jules Von Tilsler left for Chicago last week in the interests of the Harry Von Tilsler Music Company.

Edward House is meeting with continued success singing illustrated songs, being particularly successful with "They All Spoke Well of You," and the duett "Hearts and Eyes."

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Aug. Edna, Mrs. B. Alexander, M. L. Aiken, Arlene Andrews, Daisy Appelle, Helen Anthony, Maude Atkinson.

Buchanan, Lorraine, Sophie Burnham, Fannie Brown-

MUSIC PUBLISHERS.

"AN AMERICAN WALTZ SONG A BIG HIT IN LONDON."

When a song makes a hit in London it is generally understood that the song is good. We are all aware of the fact that many songs that are written and published in London are great hits in America. But on the other hand, very few songs written and published in America are big hits in London.

Feist and Barron wrote a splendid waltz song a few weeks ago, entitled "The Pride and the Pet of the Lane," which was introduced in London by Zelma Ralston. The success of the song was instantaneous, and Miss Ralston scored heavily at every performance, and the press spoke of the song as "America's greatest waltz song."

It is a song that appeals to all lovers of popular music. The boys in the gallery take special delight in whistling it, and it is a song that you will remember after hearing it once.

Miss Ralston has had wonderful success with this song and says it is a sure winner.

Leo Feist, who published the song, remarked recently "that while the song has only been on the market a few weeks, it has shown every indication of being another smash hit. Lucky, maybe, but 'tis so, nevertheless." Better send for it and see for yourself; that's the answer.

In answering these advertisements please mention THE MIRROR.

ing. E. Frances Bickford, Margaret Barry, Louise T. Boucault, Jessie Barbour, Marie Buchanan, Nena Barton, Minette Barrett, Emeline Benner, Rosa Benton, Nana Barnes, Helen C. Bick, Mrs. Geo. D. Barlow, Louise Blanchette, Florence Brewster, Lillian Barron,

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Oden, Grace, Mrs. W. C. Ott.

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Eytinge, H. B., Gerald Emerson, H. A. Earle, Dick Eastman, A. J. Edwards, Jas. A. Elisar, Dan'l H. Evans, E. V. Evans, Burton E. Emmett, Bertram Edwards.

Fringa, Eugene, F. W. Fletcher, A. Gregory Forbes, Harry M. Flick, Dustin Farnum, W. J. Fielding, Jno. F. Flynn, Edw. A. Fowler, J. C. Fulton, Chas. F. Fleming, Stephen Fitzpatrick, Fred's Forest.

Gillmore, Frank, C. L. Galman, Jas. Galbreath, Geo. Gale, Walter D. Greene, Eddie Gifford, Howard Gage, Chas. E. Gano, Jas. R. Gusser, C. G. Glendale, J. H. Goodman, Geo. G. Goodhart, Mr. Gunn, Clarence G. Godwin, Walter Goodrich, A. C. Gottschalk, Grust and Grust.

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Jackson, Otto, Will Judge, Orrin Jones.

Kurta, Geo. L., Jas. Kane, W. L. Kennedy, Jacques Kruger, J. L. Kroll, Jas. L. Kroll, W. W. Kimbach, G. Kunkel, The Karpald, Geo. T. Kiley.

Lawrence, Sandra, Jas. Lutcher, Adolph Lissner, Joe Lorrenson, W. O. Lindsey, Archie Lorderson, W. O. Lawrence, Chas. A. Lindsey, Archibald Lorrenson, W. O. Lawrence, Jas. L. Hall, Frank J. Leo, Jas. Le Brandt.

Morgan, Wm. H., Fred Moran, Ed. Mich. W. Murray, Eric Maxwell, Jas. A. Morris, Jas. Daly Murphy, Robt. G. Magee, L. W. Marks, Lewis Morton, J. H. Milburn, Stanley Murphy, Gerald Mart, Jas. B. Mason, Ernest Mayer, Sam Marion, Frank Morse, Jas. Miron, A. W. Madoc, Sherill Mathews, W. D. Mullis, Mr. Norman, Op., Mrs. Man of Mystery, Jas. A. M. Andrews, Edw. A. McCann, Bartley McCullum, Myles McCarthy, Glen MacDonough, Basil McHenry, Ned McJusid.

Noble, Horace V., Harry Nye, Walter Nissen.

Odlin, Chas. E. H., W. B. Oviatt, Eugene Ormande, Jack O'Brien.

Piggott, R. S., A. Mitchell Palmer, H. G. Pierce, Amy Prentiss, G. W. Prudy, F. Perkins.

Renshaw, Alf., A. H. Ransom, Frank Rogers, Kenneth Rhobart, Mr. Rosenheimer, C. W. Roberts, J. H.

Marion Conners, May Sturgis, D. H. Hunt, Edw. N. Cleshee, Wm. Rue, W. Rhodes, F. A. Demarest, C. E. Morrison, Will Conklin.

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When a song makes a hit in London it is generally understood that the song is good. We are all aware of the fact that many songs that are written and published in London are great hits in America. But on the other hand, very few songs written and published in America are big hits in London.

Feist and Barron wrote a splendid waltz song a few weeks ago, entitled "The Pride and the Pet of the Lane," which was introduced in London by Zelma Ralston. The success of the song was instantaneous, and Miss Ralston scored heavily at every performance, and the press spoke of the song as "America's greatest waltz song."

It is a song that appeals to all lovers of popular music. The boys in the gallery take special delight in whistling it, and it is a song that you will remember after hearing it once.

Miss Ralston has had wonderful success with this song and says it is a sure winner.

Leo Feist, who published the song, remarked recently "that while the song has only been on the market a few weeks, it has shown every indication of being another smash hit. Lucky, maybe, but 'tis so, nevertheless." Better send for it and see for yourself; that's the answer.

In answering these advertisements please mention THE MIRROR.

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Theater

ARE BOTH POPULAR In the World's Fair City

The Comedian
Harry
Corson Clarke

Was Early Stamped with the Seal of Success.

St. Louis, Missouri. **The Crawford Theater** St. Louis, Missouri.

Now Packing Them to the Doors at Every Performance.

The Attraction

WEEK OF OCTOBER 18

The Attraction

HARRY CORSON CLARKE in "HIS ABSENT BOY"
A CLEVER COMEDIAN

Among the happiest and most generously rewarded audiences at the theaters yesterday was that at the Crawford, where Harry Corson Clarke presented the standard comedy success, *His Absent Boy*. It is one of the cleanest and richest of farcical shows, and Mr. Clarke is not only an artist himself, but he has surrounded himself with a company every member of which is excellent. Mr. Clarke's work in the role which Roland Reed so delighted in some years ago is surprisingly good. The manner in which he places himself in the place of the old deceiver who conjured up an "absent boy" in order to get a larger share of funds from his wife was hilariously funny, without being burlesque. Margaret Dale Owen, who has the part of the wife, is scarcely less efficient, and Laurence Wakefield in another comedy part is fine. Those who care for pure fun, and plenty of it, will be sure to like Mr. Clarke's presentation of this excellent play.—*ST. LOUIS GLOBE-DEMOCRAT*, Oct. 19.

What the Critics Say:

Manager Crawford is being complimented by St. Louisians for this additional pretty playhouse, and the attractions he is offering are drawing big patronage. This house is destined to become one of the most popular in town.—*DRAMATIC MIRROR*.

A rich, clean and immensely funny farcical comedy is "His Absent Boy," which began a week's engagement at the Crawford Sunday afternoon. Harry Corson Clarke, in the role made famous by Roland Reed, is an artist, and he has surrounded himself with a surprisingly good company. Margaret Dale Owen gives especially efficient support, and Laurence Wakefield in another comedy part is good.—*ST. LOUIS CHRONICLE*, Oct. 19.

A GOOD PLAY

Harry Corson Clarke might almost be called the somewhat-different-comedian, in that while his comedy is of the highly refined type, it is still appreciated and causes intense mirthfulness in gallery and box alike.

Mr. Clarke is appearing at Crawford's in an old Roland Reed farce, "His Absent Boy," and Sunday certainly "made good" with two big audiences at that pretty amusement resort.

Mr. Clarke's work in the play, which, as much as any other, made of Reed an actor of international fame, was a surprise and a delight, and while his humor, at times, approached the hilarious, it at no time savored of burlesque.

The rest of the company, particularly Margaret Dale Owen, as the wife, is an exceptionally good one.—*ST. LOUIS STAR*, Oct. 19.

Harry Corson Clarke in "His Absent Boy," is the best entertainer seen at the Crawford Theater this season. Mr. Clarke is a funmaker of exceptional ability, and the Rosenfeld play in which he appears gives him an excellent opportunity to exhibit his gifts. He has two able assistants in Margaret Dale Owen and Laurence Wakefield.—*ST. LOUIS POST-DISPATCH*, Oct. 19.

And Every House on The New Crawford Circuit Is Smashing All Previous Records

MR. MANAGER:—Are you booked at St. Joseph, Mo., Lincoln, Neb., Topeka, Leavenworth, Wichita, and Lawrence, Kansas, Joplin and Springfield, Mo., Trinidad, Colo., and El Paso, Texas? If not, and you have a good attraction, write quick to

NOTE:—A good Attraction wanted for Thanksgiving at Topeka. Wire.

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Season 1903-1904 in Pamphlet Form.

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The names of members of theatrical companies classified as originally published in THE MIRROR.

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THE NEW YORK DRAMATIC MIRROR, - 121 West 42d Street, N. Y.

A Phenomenal Record Breaker, This Season's Greatest Success NEW YORK DAY BY DAY.

Turned 'Em Away—Providence, Boston, New York and Philadelphia.

Manager Hart, Kensington Theatre, Philadelphia, Pa., says:—"New York Day By Day" has broken all previous records for big business at my theatre, and it certainly is a powerful magnetic attraction." Just think of it! On one night stands, show every night. "We stand 'em up," common occurrence "Orchestra on the Stage," frequently "standing them up only." Manager Dibdin, 22 Avenue, New York Day By Day, and you'd do the business, "and that's what all the managers say everywhere we have played." The Winnett's The Criterion. "How pleasant! It's simply a case of 'We've got the goods,' " "We've got 'em a coming," and "We're getting the coin." Traveling ticket speculators reaping a golden harvest. **NOTES TO LOCAL MANAGERS:** We are not responsible for any damages caused by the opening advance sale of tickets, broken ticket offices or doors, or any commotion or riots whatsoever caused by the big crowds during the "New York Day By Day" engagement. George Winnett, Manager; T. B. Winnett, Representative; Charles Seymour, Advance Art. **BONE OFFICE:** Knickerbocker Theatre Building, New York City. N. B.—Could book solid route for two companies with the return dates offered us.

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He cordially invites managers and the profession in general to visit his studio and inspect the work. Accessories up to date: posing original, and all requirements for professional scenic effects. Work finished in 24 hours if requested.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BOY OF THE STREETS (Grahame and Vincent, mgrs.): Lebanon, Pa., Oct. 27; Harrisburg, 28; Scranton, Pa., Nov. 1-4; Wilmington, Del., 5-7; Albany, N. Y., 8-11.
- A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Braintree, Ill., Oct. 27; Hammond, Ind., 28; Buchanan Mich., 29; Plymouth, Ind., 30; Kessinger 31.
- A BREEZY TIME (Merle H. Norton, mgr.): Anita, Ia., Oct. 27; Gafford Center 28; Stuart 29; Winter Haven, Fla., Nov. 1-2.
- A BUFFALO MYSTERY (W. A. Lane, mgr.): Holbrook, 20; March 21; Bethlehem Nov. 2, Allentown, Pa., 3-10; March 21; Binghamton Nov. 2, Elmira, N. Y., 3-11.
- A BUNCH OF KEYS (Geo. Bothmer, mgr.): Sac City, Ia., Oct. 27; Carroll 28; Atlantic 29; Clarinda 30; Creston 31; St. Joseph, Mo., Nov. 1, 2; Lawrence, Kan., 3-12.
- A DAUGHTER'S DEVOTION (Harry Ferren, mgr.): Mt. Vernon, O., Nov. 2; Mansfield 3; Bucyrus 3; Gallion 7; Marion 9; Marysville 11; Mechanicsville 12.
- A DESPERATE CHANCE (Western): Marion, O., Oct. 27; Lorain 28; Ravenna 29; Wellsville 30; Belle Vernon 31.
- A DESPERATE CHANCE (F. J. Dunne, mgr.): Milwaukee, Wis., Oct. 26-31; Chicago, Ill., Nov. 2-7.
- A DEVIL IN SKIRTS (Chas. E. Young, mgr.): Camden, N. J., Nov. 16-18; Hoboken 19-21.
- A FIGHT FOR MILLIONS: Brooklyn, N. Y., Oct. 26-31; Philadelphia, Pa., Nov. 2-7.
- A FOXY TRAMP: Salamanca, N. Y., Oct. 27.
- A GAMBLER'S DAUGHTER (Frazee and Brown, props.): McPherson, Kan., Oct. 27; Hutchinson 28; Wichita 29; Colby 30; Ponca City, Okla., 1; Guthrie 4; Kingfisher 5; El Reno 6; Shawnee 7; Oklahoma City 8.
- A GENTLEMAN OF FRANCE: Washington, D. C., Oct. 26-31.
- A GREAT TEMPTATION: Philadelphia, Pa., Oct. 26-31.
- A HAPPY TRAMP (Jos. H. Thorne, mgr.): Elizabeth, N. J., Oct. 26-31; Flemington 29; Somerville 30; Washington 31.
- A HIDDEN CRIME (J. M. Ward, mgr.): Muscatine, Ia., Oct. 27; Fort Madison 28; Okoboji 29; Ottumwa 30; Cedar Rapids 31; Iowa City Nov. 2; Clinton 3; Davenport 4; Dubuque 5; Belvidere, Ill., 6; Rockford 7.
- A HOMESPUN HEART (Leon Williams, mgr.): Lowell, Mass., Oct. 26-31; Holyoke 31.
- A HOT OLD TIME: New Bedford, Mass., Oct. 27; Stockton 28; Taunton 29; Malden 30; Lawrence 31.
- A HOOSIER DAISY (C. H. Eldon, mgr.): Plattville, Wis., Oct. 27; Sheboygan 28; Darlington 29; Warren, Ill., 30; Pala 31; Peru 1; Mendota 2; Princeton 3; Keweenaw 4; Galva 5; La Harpe 6; Ft. Madison, Ia., 7.
- A HUMAN SLAVE (J. M. Ward, mgr.): Wilmington, Del., Oct. 26-28; Chester, Pa., 29; Harrisburg 30; Reading 31; Philadelphia Nov. 2-7; Newark, N. J., 8-14.
- A JOHLY MAN'S TROUBLES: Danville, Ill., Oct. 27; Champaign 28; Mexico, Mo., 30; Webster 31.
- A KNIGHT ON NINEFRONT NIGHT (John C. Wilson, mgr.): Unionville, Mo., Oct. 27; Marion 28; La Plata 29; Brookfield 30; Chillicothe 31; Trenton Nov. 2; Bethany 3; Savannah 4; Maryville 5; Fairfax 6; Terkio 7; Neola 8.
- A LITTLE MISTAKE (Hugh D. Koch, mgr.): Jamesport, N. Y., Oct. 28; Bradford 29; Geneva 30.
- A LITTLE OUTCAST (E. J. Carpenter, mgr.): Denver, Colo., Oct. 26-29; Boulder 1; Colorado Springs 2; Salida 4; Pueblo 5; Ogallala 7; Salt Lake 8-11.
- A LITTLE OUTCAST (Northern): Geo. E. Giff's: Louisville, Ky., Oct. 27; Danville 29; Lexington Nov. 2; Evansville 3; Cincinnati 4; Indianapolis, Ind., Oct. 26-29; Muncie 30; Hillside, Mich., 31; Jackson 31; Grand Rapids Nov. 4; Toledo 5.
- A MESSAGE FROM MARS: Newburgh, N. Y., Oct. 27; North Adams, Mass., 28; Northampton 29; Holyoke 30; Pittsfield 31.
- A MILLIONAIRE TRAMP (H. E. Bochman, mgr.): Cedar, Wash., Oct. 27; Moscow, Idaho, 28; Lewiston 29; Payette, Wash., 30; Boise 31; Danville, Vt., 1; Oct. 27; Warsaw 2; Okemos 3; Jamestown Nov. 2; Bradford, Pa., 3; Titusville 4; Oil City 5; Youngstown, O., 6; Canfield 7.
- A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Champaign, Ill., Oct. 27; Oakland 28; Pontiac 29; Harrison 30; Washington 31.
- A ROYAL SLAVE (A. Henry Gordon, mgr.): East Tawas, Mich., Oct. 27; Care Nov. 1; Pontiac 2.
- A ROYAL SLAVE (B. Harry Gordon, mgr.): Point Pleasant, W. Va., Oct. 27; Gallipolis 28; Pomeroy 29; New Haven 30; Fairmont 31.
- A SAGGED HERO (Fielding Amendment Co., mgr.): Elizabeth, N. J., Oct. 27; Dover Nov. 1; Boston 2; Morristown 4; Newton 5; Middletown, N. Y., 6; Jonkers 7.
- A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Champaign, Ill., Oct. 27; Oakland 28; Pontiac 29; Harrison 30; Washington 31.
- A WINNING HAND: Providence, R. I., Oct. 26-31; Boston, Mass., Nov. 2-7; Brooklyn, N. Y., 9-14.
- A WISE COON: Heightstown, N. J., Oct. 27; Woodbury 29; Millville 30; Princeton 31.
- A WISE MEMBER: Walnut, Ia., Oct. 27; Hancock 28; Goshen 29; Cumberland 30; Fontanelle 31.
- A WORKING GIRL'S WRONGS: Hartford, Conn., Oct. 26-28; Fall River, Mass., 29-31.
- AN AMERICAN GENTLEMAN: Kansas City, Mo., Oct. 26-31.
- AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Charleston, Ill., Oct. 27; Marshall 28; Clinton 29; Davenport 30; Moline 31.
- ANOTHER'S PACIFIC (Harry Clay Bianey, mgr.): Omaha, Neb., Oct. 26-28; Kansas City, Mo., 29-31; Kansas City, Nov. 1-7; St. Louis 8-14.
- ACROSS THE ROCKIES: Worcester, Mass., Oct. 26-31.
- ADAMS, MAUD: Chicago, Ill., Oct. 26-Nov. 7.
- ALEXANDER, THOMAS B. (C. H. Robertson, Smiley, mgr.): Saginaw, Mich., Oct. 27; Bay City 28; Cheboygan 29; Petosky 30; Traverse City 31.
- ALICE VIOLA: Washington, D. C., Oct. 26-31.
- ALPHONSE AND GASTON: Fall River, Mass., Oct. 27; Worcester 28; Malden 29; New Bedford 30; Brockton 31.
- ARE YOU A MASON (Julius Cahn, mgr.): Denver, Col., Oct. 26-31.
- ARIZONA (Chas. F. Brown, mgr.): South Bend, Ind., Oct. 27; Benton Harbor, Mich., 28; Kalama-zoo 29; Battle Creek 30; Muskegon 31.
- ARIZONA, A. H. (C. H. Robertson, Smiley, mgr.): St. Louis 26; Arkansas City 27; Wichita 28; Guthrie, Okla., 29; Oklahoma City 30; Wichita 31; Gainesville, Tex., 4; Sherman 5; Denison 6; Dallas 7; Hillboro, Ia., 8; Decatur 9; Koenig 10; Peoria 11; Springfield 12; Springfield 13; Springfield 14; Springfield 15; Springfield 16; Springfield 17; Springfield 18; Springfield 19; Springfield 20; Springfield 21; Springfield 22; Springfield 23; Springfield 24; Springfield 25; Springfield 26; Springfield 27; Springfield 28; Springfield 29; Springfield 30; Springfield 31; Springfield 32; Springfield 33; Springfield 34; Springfield 35; Springfield 36; Springfield 37; Springfield 38; Springfield 39; Springfield 40; Springfield 41; Springfield 42; Springfield 43; Springfield 44; Springfield 45; Springfield 46; Springfield 47; Springfield 48; Springfield 49; Springfield 50; Springfield 51; Springfield 52; Springfield 53; Springfield 54; Springfield 55; Springfield 56; Springfield 57; Springfield 58; Springfield 59; Springfield 60; 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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)FOREIGN BUREAU:
Trainiger House, Greek Street, Leicester
Square, W. C.
LONDON, ENGLAND.HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Telephone number, 281, 28th Street.

Registered cable address, "Dramirror."
The Dramatic Mirror is sold in London at Full Hall
American Exchange, Carlton St.; Repertory St.; Norman's
Tourists' Agency, 25 Baymarket, S. W. In Paris at Brem-
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Entered at the New York Post Office as Second-Class Mail.

Published every Tuesday.

NEW YORK - - - OCTOBER 31, 1903.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

The Mirror will go to press earlier than
usual on the number to bear date of Nov. 7,
as Nov. 3, Election Day, will be a legal holiday.
Correspondents, therefore, are required
to mail their letters for that number at least
twenty-four hours earlier than usual.

TO ADVERTISERS.

As Tuesday, Nov. 3, Election Day, will be
a legal holiday, it will be necessary for THE
MIRROR to go to press earlier than usual on
the number to bear date of Nov. 7. Advertis-
ers will please note that advertisements for
that number cannot be received later than
noon of Saturday, Oct. 31, and that advertise-
ments for the last page, which is in the form
they will go to press on Friday, Oct. 30, must
be in hand not later than noon of that day.
The Mirror for that week will be published
on Monday, Nov. 2.

THE BRITISH CENSORSHIP.

The office of the British stage censor has
again come under public discussion by rea-
son of his refusal to license the representa-
tion in London of a drama which he could
not personally sanction, although it had
been played both in this country and on the
Continent by one of the world's most fa-
mous actresses.

There are very few persons that would
commend the particular play objected to by
the London censor, but on the other hand it
may be said that there are many persons
who would condemn plays that the censor-
ship has permitted to be represented. The
Examiner of Plays, as he is called, has
shown a strange inconsistency—or perhaps
a blundering stupidity—when one remem-
bers the dramas he has objected to and the
plays he has permitted to be represented in
London. It has become quite apparent that
the incumbent of this particular office—if
not the office itself—lags superfluous among
modern institutions.

The particular play objected to by the
censor this time is not one that moralists
would elect for representation to the general
public if seats were free, but on the other hand it
could not in any circumstances attract the multitude that would not be able
to differentiate its apparent degeneracy of
subject and the artistic form of it that has
appealed to many persons who abhor its
matter. Most of those who in London have

objected to its forbidding there are broad-
minded persons who follow the development
of stage literature with interest, accepting
the works of all nationalities, whether the
works illustrate some evanescent phase of
artistic activity or some integral and per-
manent manifestation of genius. To such
persons, quite properly, even the aberrant,
in certain circumstances, is deemed worthy
of a hearing for its relative and suggestive
values, if presented by artistic hands. The
play in question is interesting as a study of
certain tendencies in the drama, and to the
limited clientele that it would summon
would be far less injurious than have been
several plays that the censorship has passed
without a moral tremor.

TITLE-HUNTING.

A CABLEGRAM the other day announced
that a young marquis, described as "Brit-
ain's stage-struck peer," was "attentively consider-
ing" an alluring offer from America
to appear in this country on the profes-
sional stage. There was some question, it
was stated, whether he would "yield to the
blandishments of prospective histrionic
fame and sell his accomplishments for the
delight of the public."

The intelligence continued that an Amer-
ican manager had an idea that he could
make a fortune from this young marquis'
art, but that money does not appeal to the
young man, as he has plenty of it. The
prospect of appearing professionally behind
the footlights, however, was another matter.
The young man is ambitious.

It was added that the ambition for acting
of the young man in question has made him
"famous," and subjected him to criticism from
"those who view with disapproval his antics"—which would suggest that
some other word than "fame" should have
been used in this association. This suggestion
is strengthened by the added intelligence
that the young man has several hundred
thousand dollars invested in costumes and
jewelry, and that he is wont to load
himself with gems when he participates in
"elaborate representations in his private
playhouse on his estate."

Quite in keeping with the ideas of this
young man as to stage show, however, was
one of his "productions," as described in
the cablegram. It was a representation of
Aladdin and His Wonderful Lamp, in the
illustration of which he employed a large
company of professional actors whom he
lodged and fed for weeks at his castle. In
the final scene of this play the young mar-
quis "wore a costume composed almost en-
tirely of diamonds." In spite of all this, it
is said that the marquis "sings well, and
his acting is admitted to be not bad even
by those who deprecate his fad." Not long
ago, it is recorded, he was robbed of \$100,-
000 worth of jewels by his valet, and the
final information is vouchsafed that "Brit-
ish theatrical managers have for a long
time sought to get the name of the marquis
to a contract."

There is one enterprising manager in this
country that has experimented with titled
young persons on the stage. He probably
had an idea that the average plebeian
American would pay his money with strenuous
haste for the simple privilege of beholding
the titled young person; but if that idea was held it has been dissipated by the
experiences of this particular manager in
this direction.

There are, however, distinctions, and
there is something about this new young
marquis that clothes his personality with
possibilities that were not to be thought of
in the cases of the other young men of title.
The other young men of title, it has been
understood, did not adopt the stage so
much because of their histrionic ambitions
as because they needed the money. The
new young marquis with stage ambitions
evidently has wealth beyond the dreams of
avarice. This and his collection of precious
stones that in a measure vouches for his
substance ought to so appeal to dominant
influences in the theatre that his ambitions
may be more than satisfied. Undoubtedly
there are managers who would not only ex-
ploit him in line with his dearest desires as
to the theatre, but also take him into part-
nership. The financial potentialities of a
young man who is not crippled in a pecuniary
way by a theft of jewels valued at
\$100,000 are very attractive, and the pros-
pects of this young man, if he seriously inclines
to the theatre, are very bright—on paper—no matter what his abilities as a
player may be.

TO MRS. G. H. GILBERT.

Oct. 21, 1903.

"Whom the gods love die young," 'tis said;
Not always can this be.
"The gods" have e'er our "grandma" loved,
As their applause for years has proved—
And she is eighty-three!

"Whom the gods love are ever young"—
Thus runs to-day our song.
And that is why at eighty-three
She treads the stage so gracefully—
And may she grace it long!

JOHN GLENDINNING.

SIR HENRY IRVING IN NEW YORK.

Sir Henry Irving and his company of eighty-
five persons arrived in New York from London
last Tuesday on the Minneapolis, and opened a
three weeks' engagement in Dante at the Broad-
way Theatre last night (Monday). Sir Henry
is at the Hotel Marie Antoinette and expressed
his pleasure with his present trip, which marks his ninth appearance in America,
the first being in 1883. He says that he regards
his new Sardou drama, Dante, as a fine play, and
that the cast as presented here will be practically
the same as when it was presented in London.
He says also that he may be seen in The Belli,
The Merchant of Venice, or some other of the
plays in his repertoire while in this country. Sir
Henry expressed regret that Miss Terry was
not with him, but said that there was no part
in Dante suited to her. Regarding the turning
of the London Lyceum into a music hall, Sir
Henry said that he would be perfectly willing to
tear up stock which he held amounting to
£15,000, saying that he would much rather hold
on to the property till such time as it should be-
come valuable. Mr. Gillette, he said, was the
only success there of late years. He thought
that an interchange of artists was good for both
sides and that there was no real feeling against
American actors in London. He admitted that
this could not be called his farewell tour of
America, and said that he probably would be
seen here again.

MUSIC NOTES.

Herr Conried announces Dec. 24 as the date
of the production of Parsifal. Repetitions will
be given Dec. 31, Jan. 7, 14 and 21. The solo
parts will be sung by Madame Ternina, Anton
Van Rooy, Adolph Mihlmann, Robert Blaas, Otto
Goritz and Alois Burgstaller. Extra prices will
be charged. Victor Kloepfer, basso, has been engaged
by Herr Conried.

Madame Patti sailed from Liverpool Oct. 24.
Large premiums were paid for boxes and seats
at the auction sale in the Casino Theatre.

Madame Melba began her concert tour in Mon-
treal Oct. 13. The company includes Ellison
van Hoose, Charles Gilibert, Ada Saarsoll, Lile-
wy Davies and C. K. North.

Prince Waldemar of Lippe, Germany, has
ordered the production by the orchestra of the
Royal Theatre of four of the compositions of
Lewis Wallis, of Trenton, N. J.

Siegfried Wagner, it is announced, will make
a tour of this country next season in order to
conduct Wagnerian operas in different places.
He is the only son of Richard Wagner.

Madame Schumann-Heink has forfeited 18,-
000 marks in breaking her contract with the
Royal Opera Company of Berlin. She had the
consent of Emperor Wilhelm to do this, in order
to enable her to sing in this country.

Marie Nichols, of Boston, made her debut as a
violinist on Oct. 19 in Berlin and was favorably
received.

Forty-five members of the Italian chorus and
ballet of the Metropolitan Opera House arrived
in New York last week.

Rudolf Krasselt, first cellist of the Boston
Symphony Orchestra, arrived in New York last
Tuesday and proceeded at once to Boston.

Theodore Benda has composed a set of waltzes
entitled "Cousin Kate Waltzes," and has by espe-
cial permission dedicated them to Ethel Barry-
more, now playing Cousin Kate in New York.

Herr Anton Fuchs, who is to stage the produc-
tion of Parsifal, is authority for the statement
that the opera is not a religious one, but devotional.

Wagner's Parsifal was sung in part at the
Bloomingdale Reformed Church last Sunday even-
ing by Maude Farwell Bliss, soprano; Millie Pol-
leger, contralto, and George Kurtz, basso.

Anton Fuchs, the Wagnerian stage director of
the Metropolitan Opera House, arrived in New
York last Tuesday on the *Kaiser Wilhelm der
Große*.

Olive Fremstad and Ellen Forman, both mem-
bers of the Metropolitan Opera company, arrived
in New York last Tuesday on the *Kaiser Wilhelm
der Große*.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
submitted. Questions regarding the whereabouts of players
will not be answered. Letters to members of the profession
addressed in care of THE MIRROR will be forwarded if pos-
sible.]

VIVIAN DE F., Chicago: You had best watch
the Dates Ahead column in THE MIRROR.

DRAMATIC, New York: "Recollections of a
Player" was published by the Century Company,
the author being J. H. Stoddard, now playing in
the Bonnie Brier Bush.

W. H. R., Nashua, N. H.: Frank Chanfrau is
dead. He appeared in The Arkansas Traveler
for about twenty-five years, playing in no other
attraction. He made it famous and was well
known from his connection with it.

MARY FITCH, Bowayton, Conn.: Mildred Hol-
land first appeared as a star in Two Little Va-
grants and the next season appeared as a star in
The Power Behind the Throne. Corse Payton
has played Dr. Jekyll and Mr. Hyde.

H. M. F., New York: Catherine Lewis played
in support of Edward Harrigan in Marty Malone,
a play in three acts by Mr. Harrigan, at the
Bijou Theatre, New York, opening Aug. 31, 1896.
Miss Lewis played the role of Sally Jordan.

F. C. B., Franklin, Pa.: The dance which you
name as being done with voluminous skirts and
sticks held in the hands is called the Butter-
fly dance. You could get a costume for such a dance
from almost any costumer.

REUBEN, Mich.: The managers are as follows:
Eben Holden, J. S. Atkinson; Old Jed Prouty,
Morse and Dodge; Our New Minister, Miller and
Conyers; Sag Harbor, Shore Acres, William B.
Gross; The Village Postmaster, Isaac Newton;
The County Chairman, H. A. Mann.

J. ROWS, New York: Robert Elliott has ap-
peared in support of many stars, especially with
Madame Modesta and James K. Backett. He
has also been in many successful plays and has
played in stock. At present he is conducting a
school of acting in Brooklyn, N. Y.

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ling.

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Deane.

THE LITTLE CHRISTIAN. By Charles H.
Clarke.

THE POT AND THE KETTLE. By Oliver J.
White.

THE SECOND HAND MAN. By Will Rosster.

THE USHER



It is so long since Henry C. Jarrett was in the heyday of his managerial success that his death in London last week occasioned comparatively little comment from the press, but during the brilliant career of the firm of Jarrett and Palmer, when they had Niblo's Garden and Booth's Theatre, Mr. Jarrett was perhaps the most conspicuous figure in theatricals in the United States.

Through The Black Crook he made a fortune, and his Shakespearean revivals at Booth's Theatre were made on a scale of scenic magnificence unprecedented at that time and scarcely ever equaled since. The Julius Caesar revival with Davenport, Barrett and Bangs, the great production of Henry V, with George C. Rignold in the title-role, were the greatest achievements of Mr. Jarrett's career.

He also projected and managed Charlotte Cushman's farewell performances. It was originally intended that she should take her final leave of the stage at Booth's Theatre, and the occasion was made notable by many features, including the crowning of Cushman as the Queen of Tragedy, the reading of a poem by William Cullen Bryant in the presence of a most distinguished audience, followed by a serenade at the Fifth Avenue Hotel, where the tragedienne appeared upon the balcony and addressed a great concourse of people.

Mr. Jarrett found that the New York farewell was so profitable that he induced Miss Cushman, who was not averse to increasing her fortune, to give similar farewells in Philadelphia and Boston. He paid her a large certainty for these performances. In Boston the house was sold out for the entire week before the engagement began, and Mr. Jarrett went to Miss Cushman one evening early in the week to ask her if she would consent to give an extra matinee, as there was a demand for more. She knew that Mr. Jarrett was making a great deal more money from these good-bye representations than she was making. Her shrewdness developed in an interview that followed, an account of which Mr. Jarrett once gave me.

He explained the situation and asked Miss Cushman if she would give the matinee, of course raising the proportionate sum for the extra performance. She demurred, and said that she was not feeling at all well—that in fact she feared she was going to be a very sick woman. Mr. Jarrett surmised the nature of her illness.

He excused himself, left her in her dressing room, rushed around to the box-office and returned with his overcoat pockets stuffed with money of various denominations. Then he said to Miss Cushman, "I know you are not well, but I think if you take the right medicine you will be strong enough to give the extra matinee." With that he began counting out the money in a pile, which grew and grew beneath the actress' eyes.

By and by he stopped and said, "Miss Cushman, am I suggesting the right kind of medicine?" She replied in the affirmative, and said that she felt better, but she had not had enough of the remedy to warrant her in promising to grant his request. Mr. Jarrett then took out another roll of money and added to the pile, which now had reached very large proportions. When he finished he asked her how she felt. She said, "I am quite well now, and you can announce the extra matinee."

In Portland, Ore., the authorities have taken a determined stand with respect to speculating in theatre tickets. In order to put an end to the practice an ordinance was enacted some time ago establishing a prohibitive license fee of \$20 a day to any one desiring to engage in the business.

In spite of this speculating has gone on, and the chief of police has determined to put a stop to it. He has delivered himself thus on the subject: "Scalping of theatre tickets in Portland must cease, and we will take every precaution to avoid a similar condition here again. We will have plain-clothes men who are not generally known around the entrances to the theatres and any one found disposing of tickets for a gain will be apprehended and dealt with severely. Theatre tickets should be sold through the box-office and nowhere else, and the requirements of the law will be exactly enforced."

New York seems to be the only city where the business of theatre ticket speculating can be followed with more or less immunity from interference or punishment. Speculators this season, however, in New York have not prospered. The public does not seem to be as careless with its spending money as hitherto, and the result is that unless seats can be got at the box-office theatregoers will not purchase on the sidewalk. The result has been that the speculators even at the theatres where successes

reign are sustaining losses and complaining bitterly.

It seems to be forgotten in view of the appearance of the French company at Mrs. Osborn's Playhouse, now called the Vaudeville, that it is not the first experiment to establish a French stage in New York. The newspapers refer to it as a new departure. Years ago there was a French company and a French theatre in this city. It was on the site of the present Fourteenth Street Theatre, and there many plays were given and many French actors appeared with considerable success. Charles Fechter rebuilt the theatre, which was afterward called the Lyceum, and from time to time therein appeared in it French companies, particularly musical companies, Tostée, Aimée and others playing engagements there.

Bookings in Chicago have recently been subject to lightning changes. Miss Adams has been switched into the Illinois Theatre suddenly, and Miss Marlowe's engagement at Powers' is to cover a period of four weeks, and it is announced that she will produce two new plays in addition to *Fools of Nature*. Various other sudden alterations of programmes have been made, and the Chicago Tribune observes that "Kaleidoscopic does not begin to describe the situation. The large role most of the local managers play in arranging the bookings of their respective houses since the Theatrical Trust came into existence has rarely been more strikingly shown than in the present instance."

EDWARD ESMONDE.

Edward Esmonde, who with Mrs. Esmonde has met with success in vaudeville for several years, has this season returned to the legitimate stage as a star in a play entitled *At Duty's Call*. The producer of the play is Harry Martelli and it was first performed in New York at the New Star Theatre last night (Monday). About two years ago Mr. Esmonde secured a little one-act play from an unknown author out in the Middle West. It was called *The Soldier of Propville*. It was a bit of pathos with lights of comedy glinting through it, and Mr. Esmonde, after reading it the first time, was satisfied that he had made a "find." His tentative appearance in it, however, did not appeal to the vaudeville managers. He was undaunted and devoted himself to forcing it upon them. The result was that in two years he had convinced the majority of managers that a little play of artistic merit, with deep pathos and bright touches of comedy, was just as much desired on a vaudeville bill as even the wildest slap-stick hilarity. However, in the meantime he met the author, Si U. Collins, a newspaper man doing the press work for the Avenue Theatre, Detroit, and the result was the development of a five-act drama of which the playlet forms one complete act. Mr. Martelli was so pleased with Mr. Esmonde's work and liked the completed play so well that he is sparing no expense to make *At Duty's Call* one of the most elaborate productions ever designed for the road. The place is staged by George Learock. The portrait on the front page of *This Mirror* shows Mr. Esmonde as he appears in the prologue, after which he goes to the make-up of the decrepit old man which has been so favorably commented upon wherever *The Soldier of Propville* has been presented.

GOSSIP.

Several of the daily newspapers in speaking of the recent death of Henry C. Jarrett in London, have stated that his partner in the firm of Jarrett and Palmer was A. M. Palmer. Such was not the case. Mr. Jarrett's partner was Henry Palmer, who died in this city nearly twenty-five years ago.

Ada Rehan has filed objections to the executors' accounts of the Daly estate, through her counsel, Wetmore and Jenner. She has, as well, sued for the recovery of \$6,000 which she claims as arrears of salary.

George E. Gill arrived in town last week from Chicago. He will remain until Friday when he will again join his No. 1 Little Outcast company. He has been dividing his work thus far this season between his companies.

Joseph Arthur writes that he is in Tennessee for the specific purpose of bringing a lawsuit, through W. H. Williamson, attorney of Nashville, against Mrs. Pauline H. Boyle, of the Grand Opera House, for alleged breach of contract and non-payment of royalties.

Irene Zipsey, Mabel Dillingham, and Mignonette Le Fleur Hobson, members of the George Munro company, are said to have mysteriously disappeared in Syracuse last Wednesday, and have not been heard from since.

John Feistel will appear in the same role portrayed by Richard Mansfield in Old Heidelberg, at the Irving Place Theatre, Thursday night, Oct. 29.

William A. Brady was arrested last week during the Dowle excitement. Magistrate Mayo on Thursday morning rebuked the arresting policeman, and Mr. Brady, who declares his arrest unwarranted, says he will sue the city.

Arthur Byron, in Major Andre, will succeed W. A. Crane in *The Spenders* at the Savoy Theatre on Nov. 11.

Orrin Johnson will close his season as a star in *Hearts Courageous* Oct. 31, and will play the leading role of Jack Bigelow in *A Japanese Nightingale*, which opens at Daly's Theatre Nov. 16. Mr. Johnson will star in a society play next season.

Charles Newton and Dorrit Ashton were married June 1 and not Oct. 18, as announced.

The members of the National Art Theatre Society were invited to meet members of the Nineteenth Century Club, the National Arts Club, the College Women's Club and the Sorosis Club at the home of their host, Mrs. W. Le Baron Allen, in Fort Washington Park, Saturday afternoon. Joseph I. C. Clarke, Walter S. Logan and Sydney Rosenfeld made addresses. The affair was very enjoyable.

E. H. Sothern, Tyrone Power, Lawrence Irving and Louis Mann attended the performance of Joseph P. Adler in *King Lear* at the New Grand Theatre, in Grand street, being guests of Mr. Adler.

An error in the programme of the New Star Theatre in this city week before last made it appear that Irma La Pierre was playing the leading female role of Nora Fairliegh in *Wedded and Parted*. Myrtle May has been playing the part for some time, and her work has met with the decided approval of both her managers and the public.

The meeting of the Woman's Auxiliary of the National Art Theatre Society, which was postponed on account of the storm, was held Friday, Oct. 16, at 3 p.m. at Tuxedo Hall, Madison avenue and Fifty-ninth street.

Parry Leighton and Florence Gale opened their season with *Othello* in New Haven last Friday night. The Yale faculty and Yale Dramatic Association occupied boxes and orchestra chairs.

Amy Whaley is engaged in a two weeks' tour in a series of concerts as a soloist, being at Gray's Armory, Detroit, the week of Nov. 2, and at the Irish Fair.

Emma Siegel and Paul Bordman were married at Asheville, N. C., during the Summer.

MADAME JANAUSSCHEK'S EFFECTS SOLD.

Madame Janaussek was forced through circumstances to offer for sale last week a large collection of her most valued possessions, consisting of stage gowns, jewelry and sundry other articles, all of which were dear to the heart of the venerable actress, and which meant more to her than they ever will to their purchasers. And yet there was not a great number at the sale at 7 West Thirty-fourth Street. Some of those present wandered about overhauling the dainty bits of lace, costly gowns, jewelry, ribbons, old-fashioned caps and bonnets, and the varied articles offered for sale. The attendance included curiosity seekers, investors and others, but there were very few who had even a passing thought for the woman whose stage treasures were sold.

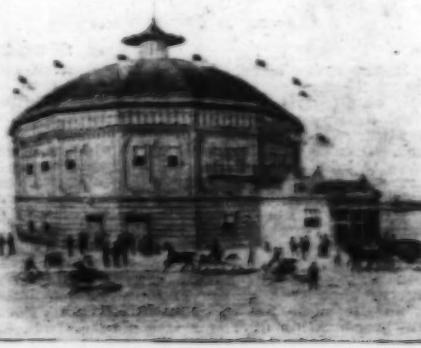
The auctioneer lamented the lack of enthusiasm, as indeed he might, when a gown worn in Macbeth brought but a paltry sum. It was sad to see some of the articles sold for a song. The gowns, bonnets and knick-knacks were displayed about the store and were at the mercy of any and all who wished to handle them. Gowns that had been worn by Madame Janaussek on nights of her greatest triumphs, when the applause of thousands greeted her ears and when homage of the masses was bestowed upon her, seemed to inspire no special interest in those at the sale.

A gold bracelet with a diamond and sapphire setting, of Greek design, brought \$100. This was presented to Madame Janaussek by King Ludwig II of Bavaria, and was worn by her as Medea. A decoration presented her by the King of Saxony sold for \$60, a gold watch marked "Janaussek" brought but \$36, and an antique silver crucifix sold for \$175. A set of real coral in gold setting, which was presented Madame Janaussek by the late Dowager Empress of Germany, was sold for \$125. N. S. Wood paid the highest price for any article when he purchased a set of turquoise and pearls for \$220. There were a number of other articles which brought nominal prices, but for the greater part the objects brought much less than they were worth.

It is refreshing to note that considerable interest is being taken in the venerable actress' condition. Last week Virginia Harned sent a check for \$100 to start a fund, which has already grown to over \$300.

Madame Janaussek was offered a permanent home in either the Actors' Fund Home on Staten Island or in the Edwin Forrest Home in Philadelphia, but was forced to decline them, as she requires the constant attendance of a maid, and this the homes do not allow. Her condition remains much the same and she is still at the home of Dr. J. E. Kelly in Saratoga Springs.

W. S. CLEVELAND'S NEW THEATRE.



W. S. Cleveland, President of the W. S. Cleveland Amusement Company and manager of the new theatre now about finished at the corner of Wabash Avenue and Hubbard Court, Chicago, is well known as a hustler, and he also seems to have the faculty of communicating his energy to those about him. When he had completed arrangements to transform the former armory of the Seventh Regiment of Illinois Volunteers into a theatre, he consulted Oscar Cobb and Son, the Chicago architects, and within a few days the plans were all prepared, as Mr. Cleveland gave the architects his ideas and insisted that they be carried out without delay. He then saw the contractors and asked them if the house could be completed within sixty days. After some figuring the contractors agreed to have the theatre ready for use within the time named. The contract was signed and three shifts of men have been working every minute of the days and nights, as the builders were under a heavy forfeit if they did not keep their contract to the letter. In the full expectation that everything will be ready in time, Mr. Cleveland set the opening for Saturday evening, Oct. 31, which is exactly sixty days from the day the contract was signed. With all the hurry nothing has been slighted and the laws regarding safety are being strictly observed. The interior will be beautifully decorated and the house, when completed, will be one of the handsomest as well as one of the largest in the United States. Nance O'Neill will open the theatre, supported by McKee Rankin and E. J. Ratcliffe. At the conclusion of her engagement a stock company will be installed. The best royalty plays will be presented in the best possible manner at popular prices.

A DRAMATIC SURPRISE.

Corona Riccardo was unable to appear as Marta in *Marta of the Lowlands* at the Manhattan Theatre last Friday evening, and Fernanda Eliscu was called upon at short notice to take her place in this difficult role. Without a rehearsal with the company, Miss Eliscu went on and gave a remarkable performance in the circumstances. Her work was so effective that it attracted general attention at the next performance, many persons expert in judgment hailing her as a young genius. Last night at the Manhattan was a gala occasion, owing to the attendance of many distinguished Spaniards, among them being His Excellency Señor Emilio de Ojeda, Minister of Spain to the United States, and party, including Señor Manuel Wall, Secretary of the Spanish Legation, Señor Eusebio de Bonilla, Consul-General of Spain, and daughter, Señor Morlana Fabregas, Vice-Consul of Spain, with Mrs. Fabregas, Mr. and Mrs. Ceballos, and Señor Tomassí. The hit that Miss Eliscu had already made was emphasized by the tokens of enthusiastic approval bestowed upon her by these and other prominent persons present.

SOTHERN IN TEN PLAYS.

E. H. Sothern plans to give two benefit performances in aid of the Actors' Fund Home on the afternoon and evening of Nov. 13, at the New Lyceum Theatre, that will be a wide departure from the usual run of such entertainments. He will present acts from ten of the plays in which he has been particularly successful, and thus, in a day, he will practically review his entire career. In the afternoon he will be seen in *The Highest Bidder*, *If I Were King*, *The Master of Woodbarrow*, *Richard Lovelace*, and *Markheim*. In the evening he will appear in *Lord Chumley*, *Hamlet*, *The Proud Prince*, *The Sunken Bell* and *Captain Letterblair*. Mr. Sothern will be supported by members of his present company, and will be assisted in staging the plays by Tully Marshall and Francis Powell, who were associated with him at the old Lyceum. Many of the original costumes and some of the original stage settings will be used.

ENGAGEMENTS.

Edward Archer, for Rachel Goldstein. For the Candy Man: Frederic Sullivan, Lois Garneau, Kenyon Bishop, Emmet Shaeffer, Atherton Furlong, Jr.; Lillian Hines, Gabriel des Louis, Samuel Hines, Morris Cook, Victor Earl, David Fisher, Ralph De Koven, Hanlon Douglas, S. Mona James, Myrtle Owens, Elmore Hatch, Ada Wycoff, Kate Webb, and Frances D'Olier.

PERSONAL.



Photo by London Stereoscopic Co., London, Eng.

BURT.—Here is a portrait of Laura Burt, who has won a notable success as Helen of Swabia in Sir Henry Irving's production of *Dante*.

SEABROOK.—Thomas Q. Seabrooke celebrated the fifty-third anniversary of his birth at his home, 202 West Seventy-ninth street, New York, last Tuesday night. There was a gathering of friends and a good time.

GILBERT.—Mrs. G. H. Gilbert, playing in Annie Russell's company in *Mice and Men*, at the Park Theatre, Boston, celebrated the eighty-third anniversary of her birth last Wednesday, Oct. 21, in an informal manner. Congratulatory messages from men and women prominent in the dramatic profession from all over the country were received, and floral tributes were showered upon the venerable actress till her dressing-room at the theatre was a veritable bower. Mrs. Gilbert was very happy and in excellent health. She displayed her benevolent spirit by distributing the many flowers which she received among the hospitals of Boston. Congratulations were received from Sir Henry Irving, Charles Frohman, Daniel Frohman, E. H. Sothern, Cecilia Loftus, Orrin Johnson, Isaac B. Rich, Charles Richman and others.

RICHEPIN.—Jean Richepin has cabled that he will sail for New York to-day (Tuesday).

SEMBRICH.—Marcella Stengel-Sembrich arrived in New York from Germany last Tuesday, Oct. 20, on the *Kaiser Wilhelm der Grosse*. She will make a tour of the Western Middle State cities previous to opening the season of grand opera at the Metropolitan Opera House, where she will appear as Gilda in Verdi's opera *Rigoletto*, Nov. 23.

FAVERSHAM.—William Faversham had a slight attack of ptomaine poisoning last week, and had to abandon his performance of *Imprudence* at Terre Haute.

THOMPSON.—Denman Thompson celebrated the seventieth anniversary of his birth on Thursday, Oct. 15.

LANGTRY.—Mrs. Langtry observed her birthday anniversary on Oct. 16.

HUNTINGTON.—Wright Huntington, who was leading man in a stock company in Kansas City four years ago, last week visited the city as a vaudeville star, playing at the Orpheum. The people had not forgotten him, and the warmth of his welcome surprised and delighted him. Mr. Huntington is of the opinion that the public of Kansas City is not as fickle and forgetful as theatregoers in other parts of the country are supposed to be.

HAMMERSTEIN.—Oscar Hammerstein was reported to be seriously ill last week, but his indisposition lasted only a few days. He was back at his post yesterday attending to business as briskly as ever.

MURRAY.—Dominick Murray, who has been in London for the past eight years, recently suffered a stroke of paralysis.

WIEHE.—Charlotte Wiehe, of the French company at the Vaudeville Theatre—recently Mrs. Osborn's Play House—received a painful cut on the shoulder from a decoration on her costume during her performance in *La Main* last Wednesday evening. The accident injured the effect of her scene more than it injured the actress. It was, indeed, merely a scratch.

LA SHELL.—Kirke La Shell is ill at West Baden, Ind., with what is supposed by some to be appendicitis. This, however, the doctors have not determined. His condition is not critical, and he expects to be in New York in about a week.

LORTUS.—Cecilia Loftus observed an anniversary of her birth on Thursday night, Oct. 22, by a luncheon at Sherry's. E. A. Sothern, John Drew, Lawrence D'Orsay, Ethel Barrymore and others were present, and during the festivities Mr. Sothern presented Miss Loftus with a diamond ring in behalf of the guests.

CHAMBERS.—Hadley Chambers arrived in New York last Saturday on the *New York*.

WILLIAMS.—Mrs. Barney Williams is recovering from a severe illness at her home in New York.

TELEGRAPHIC NEWS

CHICAGO.

Changes in Bookings—New "Mirror" Office
—Gusts from the Lake.

(Special to The Mirror.)

CHICAGO, Oct. 26.

Julia Marlowe and Maude Adams are rival attractions in Chicago this week, the former at Powers' and the latter at the Illinois, with James K. Hackett geographically between the two, at the Grand Opera House. There has been a good deal of comment on the Eastern booking and routing which brought Misses Marlowe and Adams together. It was the outcome of a lot of quick changes in booking and announcements which Critic Hubbard, of the Tribune, called "kaleidoscopic." It was announced that Miss Adams would open at the Illinois Oct. 26—sudden and unexpected news, for there had been no hint of her coming so soon—only a few days after the one-night trials of her new play had begun. Then it was announced that Miss Marlowe would be here four weeks. Next the Garrick began to emit sparks of surprise. Vesta Tilley's time here was cut short two weeks. At the Grand Mr. Hackett was trying to get more time for John Ermine, but found he had to be in New York the week of Nov. 2. Mrs. Wiggin, of The Cabbage Patch, was announced for the time between Hackett and Mansfield, after a first understanding that Ezra Kendall and Eleanor Robson were to divide the two weeks, Nov. 2-16 at the Grand. This left the Garrick dark those two weeks. Finally Miss Robson went to the Garrick for two weeks, and Kendall, in The Vinegar Buyer, was fixed on to follow Hackett at the Grand for two weeks. A Liebler representative told The Mirror that Mrs. Wiggin, of The Cabbage Patch, from the present outlook, probably would not be seen in Chicago at all this season. If it had remained on the Grand books Miss Robson and her mother, Mrs. Cook, would have been rival attractions.

Mayor Harrison's published determination to have the construction of all the theatres examined has not disturbed any of them yet. The bills for this week are as follows: Studebaker, The County Chairman (seventh week); Grand Opera House, James K. Hackett in John Ermine (fourth and last week); Powers, Julia Marlowe in Fools of Nature; McVicker's, Way Down East; Garrick, Vesta Tilley in Algy (fourth and closing week); Illinois, Maude Adams in The Pretty Sister of Jones; Great Northern, The Middleman Horace Lewis as Cyrus Blankenship; Bush Temple, stock in Shenandoah; Thirty-first Street, Melbourne McDowell, Florence Stone, and Elliott stock in Theodora; La Salle, The Isle of Spice (seventh week); Cleveland's (will open Saturday), Nance O'Neill, McKee Rankin, and stock in Magda; New American, stock in John Jasper's Wife; Columbus, Driven from Home; Hopkins, James Boys in Missouri; Alhambra, Her First False Step; Glickman's, repertoire: Bijou, Down by the Sea; Academy, The Pedler; Criterion, The Stain of Guilt; Howard's, stock in Younger Brothers; Marlowe, Queen of the Highway; Avenue, stock in The Octopus; Garrick, stock in The Octopus.

Manager Wachener's German company from Milwaukee will play the tragedy, Wallenstein's Tod Nov. 10, at the Auditorium to commemorate Schiller's birthday.

The Record-Herald's critic, Mr. Bennett, announced in his column last week that R. F. Keith had purchased Chicago's three big vaudeville houses—The Haymarket, the Olympic and the Chicago Opera House—from Kohl and Castle. Mr. Bennett gave some details, such as the statement that Mr. Kohl, though garnering a profit of \$12,000 a month for the three houses, was tired of the business. Later Manager J. J. Murdoch of the Masonic Temple Roof Theatre was mentioned as being associated with Mr. Keith in the new management. For The Mirror T. B. Danner, manager for Kohl and Castle, denied positively that there was any truth in the reports of the sale. "It's all a pipe dream," was his only comment. Still nobody undertook to deny that Mr. Keith was here, and last week, at least, there were persons about the theatres down town who believed the deal had been made. One theatre manager imparted to The Mirror the information that Mr. Keith's huge investment included even the Kohl and Middleton Museum in Clark street, and that this place would be altered to include a theatre on the ground floor, with the museum above. Mr. Murdoch is ambitious, likes nothing better than overcoming obstacles, and is regarded as a coming man in vaudeville, a result of the success he has won on the Masonic Temple roof.

Another report has it that what may be called Tenderfoot interests have arranged to use the new Iroquois Theatre for summer attractions. Those interests are managed in New York by Mr. Tillotson of the Minerva company, an Illinois corporation. He used to be manager of the Dearborn.

Henry W. Savage's English Grand Opera company will offer Chicagoans three operas a week during the engagement at the Studebaker. The opera company will follow The County Chairman Nov. 18.

Rehearsals of Magda, with which the New Cleveland is to open next Saturday, were begun last Thursday. Manager Charles Day announces this cast: McKee Rankin as Schwartz, E. J. Ratcliffe as Herderding, Louis Leon Hall as von Keller, John Barrymore as Max, John L. Wooderson as General von Klebs, Robert McWade as the Professor, Ida Glenn as Marie, Mattie Earle as Augusta, Florence Modena as Theresa, and Nance O'Neill as Magda. John Sutherland is a member of the stock company.

Cheridah Simpson, until recently prima donna at the Grand Opera House, San Francisco, was in Chicago last week en route home to New York for a rest before accepting another engagement. Miss Simpson is most pleasantly remembered as the Piola and prima donna of King Dodo.

Robert E. Stevens, known to a host of people, was in town in advance of The Middleman.

Samuel McKee arrived last week to manage the Clara Bloodgood company.

Harry Atkins, of the Liebler staff, was in town recently.

Harry Earl heralded The Queen of the High-way company at the Marlowe this week.

Thomas W. Pryor, formerly with Henderson at the Chicago Opera House, and later manager of The Schiller, is here ahead of The Beauty Doctor.

Anton van Rooy will sing at a recital in Music Hall next Sunday afternoon; Fanny Bloomfield Zeiser, Nov. 24; Nordica, Nov. 9, with Duss as conductor and Nahan Franko as concertmaster and violinist.

Hart Conway's pupils of the Chicago Musical College Dramatic School, played four little dramas to a crowded house at the college theatre last Saturday, showing creditable proficiency and evidence of the excellent training Mr. Conway gives.

Francis E. Reid, formerly dramatic editor of The New York Herald, is at the Garrick as business manager of the Eleanor Robson company, which will follow Vesta Tilley in Merely Mary Ann. Miss Robson does play Sundays, so A Chinese Honeymoon company will be brought in for Nov. 15, and the Miller-Anglin company will open Nov. 16.

The appearance of Henry Miller and Margaret Anglin here will end their season as co-stars.

Fred Chapin and G. F. Steeley, comedian and author of The Storks, have completed a new musical comedy, and are at work on Jack Frost, a spectacle.

A woman virtually had charge of a prosperous Chicago theatre, the Bush Temple, last week. T. C. Gleason having retired from the management, and no successor having been appointed. The woman is Elizabeth Schober, secretary and treasurer of The Players' stock company.

Carrie Clarke Ward has rejoined the Bush Temple company.

Following soon after the marriage of Christopher Clark, a popular member of the Powers' staff, comes the announcement that E. J. Dillon,

of the Powers' box-office, is to be married next month.

True Love's Reward made a big hit at the New American, largely on account of the handsome scenery provided by George Berry, the stage-manager. Manager Connors and Mr. Berry are making elaborate preparations for Romeo and Juliet.

A Chicago office of The Mirror has been opened in Room 41, Grand Opera House Building.

Fred Bock's editor in The County Chairman is one of the best portrayals of such a character seen in Chicago for a long time.

Manager Elliott, of the Thirty-first Street, ends his Sardou revivals with Theroede this week. Secret Service next week. The Sardou plays, with Melbourne McDowell and Florence Stone, were very successful, and Edwin Barbour got wonderful results out of the resources of the Thirty-first Street stage.

Maud Warrington, a Chicago girl, made her debut here as Topsy in Al. Martin's Uncle Tom's Cabin at the Alhambra.

In the interests of the Actors' Church Alliance the Rev. W. E. Bentley preached at Grace Church yesterday on "The Church's Duty to the Stage." To-morrow he will hold a meeting for organization.

Charles Bradley, of Mr. Hackett's staff, has returned to New York to prepare for Mr. Hackett's opening at the Manhattan, Nov. 3.

Dolly Varden did a big business during all of its two weeks at the Illinois.

The Good Old Summer Time, with George Evans, filled the Great Northern at every performance, and Evans made a personal hit of no small dimensions. The attraction seemed to catch the popular fancy immediately with its pleasing tunes and pretty chorus.

Manager John A. Penney, of Hopkins', says the theatre is holding its own in spite of increasing competition and its burlesque section.

J. H. Rossman wonders at the continued great consumption of new scenery in the country. Somers and Landis have new orders go into New Brunswick to California.

Fred Widman has signed Elia Harman for leads with Dick Ferris' company at Minneapolis; Lew Silvers, with For Mother's Sake; Joseph M. Kelly, Mr. and Mrs. Jack Denison, and Pauline Desmond, for the Hoosier Girl company; William F. Powell, for An Orphan's Prayer; W. B. Blair, Mr. and Mrs. Rose, N. Morgan, Alice Hamilton, Mr. and Mrs. Frank Roberts, and T. H. Barnes, for The Heart of the City; Isabelle Barr, for The Minister's Son; W. R. Doyle, for A Break for Liberty, and Mr. and Mrs. Oliver Eckhart, for A Break for Liberty.

To Die at Dawn, by E. Lawrence Lee, featuring Elsie Cressey, will open Nov. 2 under J. M. Ward's management. OTIS L. COLLEEN.

BOSTON.

Pawtucket Still Popular—Richman's Success.

Benton's Chat.

(Special to The Mirror.)

BOSTON, Oct. 26.

It has taken some time for The Earl of Pawtucket to get to Boston, but the interest was fully shown at the Majestic to-night when Lawrence D'Orsay and his company began a two-month stay here before a large audience. The star, Miss English heart, has always been a favorite here since he was in that never equalled cast of An Artist's Model. He was the "whole show" to-night, and he had a great reception. It looks as if The Earl of Pawtucket would get the popularity which The Virginian failed to obtain in its Boston engagement.

Henry W. Savage's grand opera company has been giving musical Boston some surprises during the past week at the Tremont, and promises to do the same for the remaining three weeks. The presentation of Tosca was a revelation, and won the warmest praise. To-night Faust was the bill, hardy perennial but always welcome. It had a splendid presentation and a large audience, Tannhauser and The Bohemian Girl will also be given during the week.

Isabelle Evenson succeeded Viola Allen as leading woman in the old stock company at the Museum, and it was a queer coincidence that she should follow in the leading role of In the Palace of the King, which introduced her as a star at Music Hall this evening. The audience was unusually fine in quality, and the production compared very well with the original seen here two years ago.

Forbes Robertson and Gertrude Elliott are in their last week of The Light that Failed at the Hollies. Mr. Robertson's blindness is one of the most wonderful bits of delicacy and art that the Boston stage has ever seen, and he has had nothing but the most enthusiastic praise. Society is taking up the production, but slowly, and probably after the engagement is over Bostonians will realize that it was one of the most artistic treats of the season.

By a queer combination of circumstance, Nat C. Goodwin and Maxine Elliott never played The Cowboy and the Lady here, and when it was used by other players on the road Boston was left out of the route. Consequently it came as a complete novelty for the stock company at the Castle Square this evening, and the production was watched with all the more interest. Howell Hansell played the Cowboy and Lillian Lawrence was especially well suited with the part of Mrs. Weston.

Fay Templeton proves that she is just as magnetic at the Columbia as a whole all star cast. For The Runaways is doing just as great business here as Ermine did, and that tested the capacity. Her imitations are by far the best that she has ever given here, and they could not be equalled. Alexander Clark, Arthur Dunn, and the Hengler Sisters are among those who make hits in the supporting company. The engagement has only two weeks more.

Frank Daniels, too, is testing the capacity of the Colonial, and playing in sharp contrast with his last visit to Boston. The Officer Boy is up to date in every way, and is the best production as a funmaker that Mr. Daniels has had since the days of Little Puck. Louise Gunning, now a bride, is one of the most popular members of the company, and Eva Tanquay's vivacity also is appreciated. From Boston Mr. Daniels jumps to New York for a long engagement.

Charles Richman's success at the Globe continues unquestioned, and audiences are as large as ever to see Captain Barrington. It would seem as if all the patriotic societies in Boston had picked out this one attraction to visit. At any rate, the business has been so great that the engagement of Isabel Irving in The Crisis has been put off, and Captain Barrington will stay on an indefinite period.

Not so fortunate is Quincy Adams Sawyer at the Boston, where, although business still continues good at the beginning of the fourth week, the engagement must close. With Severin de Deyn and all the other favorites in the cast, this rural play might well hold the stage here for a long time to come, for it has won a greater popularity than the story ever thought of having.

Annie Russell's engagement at the Park continues with Mice and Men, and business is larger than the house has known in years. Mrs. Gilbert's birthday was turned into a gala celebration last week, and the grand old woman of the American stage was showered with flowers, congratulatory telegrams and gifts. After the play the audience stayed motionless and cheering for five minutes until they could get her back from the dressing-room where she had gone, never thinking that anything more could possibly be wanted of her.

Ole Olson is an old story so far as Boston theatregoers are concerned, but the delineation of swedish comedy is always delightful, especially when it is given in a manner as effective as that which Ben Hendricks displays at the Grand Opera House. He had a capital audience to-night, when his week's engagement opened.

Barney Gilmore in Kidnapped in New York opened a week's engagement at the Hub and promised to repeat the success made last season with this play here at other houses.

Sunshine of Paradise Alley is a play decidedly out of the line of the stock company at the Bowdoin Square, but the innovation was enjoyed by an audience that packed the theatre and showed that comedy goes quite as well as melodrama.

The appearance of Henry Miller and Margaret Anglin here will end their season as co-stars.

Fred Chapin and G. F. Steeley, comedian and author of The Storks, have completed a new musical comedy, and are at work on Jack Frost, a spectacle.

A woman virtually had charge of a prosperous Chicago theatre, the Bush Temple, last week. T. C. Gleason having retired from the management, and no successor having been appointed. The woman is Elizabeth Schober, secretary and treasurer of The Players' stock company.

Carrie Clarke Ward has rejoined the Bush Temple company.

Following soon after the marriage of Christopher Clark, a popular member of the Powers' staff, comes the announcement that E. J. Dillon,

Charlotte Hunt made a dainty blonde, and the entire cast was well placed. During the scene specialities were interpolated by Maria Hewitt, Annie Southard, and Marguerite Haviland.

Quite an unusual theatre party was The Light that Failed at the first matinee of the Hobna. The central figure was Helen Keller, the wonderful blind deaf and dumb girl who is now a student at Radcliffe College, who is enabled to go to the theatre and enjoy a performance even when not seeing or hearing a thing. Her teacher, Miss Sullivan, sat by her side and by the sign language kept her in touch with the whole play, which she followed so quickly as any one with eyes or ears.

After the performance she spoke most enthusiastically of the play and of Mr. Richman's presentation of Hobna.

Henriette Dix, the Boston playwright and novelist, had a narrow escape from serious injury when crossing to England on the Elstree. When the force was swept over the steamer, smashing away the wooden bridge bodily. Climbing the main to the dock, crumpling up the rail of the captain's bridge and sweeping twelve passengers and six sailors down the dock, injuring one man fatally and several seriously, the was at the very bottom of the heap of humanity but escaped with only one serious injury, which is now all well. Her courage was remarkable, the officers said, in face of the general hysteria, even of the men. Her collaborator, Mrs. E. G. Sutherland, wasimitating Sir Joseph Porter at the time of the accident and seeking the occasion which her cabin grants.

Annie Russell is going to have a new play, and she may give it a trial at the Park before the close of her long engagement. It is entitled The Fly-Path, and Haddon Chambers, who dramatized it from the French, is coming to America to consult with Charles Froehner and Miss Russell about it. She will only try it here and then save it for New York, presenting Miss and Men for the rest of her tour.

The closing of Hearts Courageous made a gap of a fortnight at the Colonial, but by quick work Burton's time was changed so as to bring her here again.

Victor Mapes, the resident manager of the Globe, is now installed as a full-fledged Bostonian, as he has taken a house and completed a new play in this city.

JAY REEDSON.

Vista Allen in Twelfth Night—Songs of the Capital.

(Special to The Mirror.)

WASHINGTON, Oct. 26.

To-night's very successful event is the appearance of Vista Allen at Twenty-Nine. The New National Theatre is crowded and an expectant and appreciative crowd will witness any personal appearance of the star now. Miss Allen's greeting was marked with warmth and cordiality, and as Vista a marked triumph was reserved for the artistic conception and performance. The play that made such a charming setting. The supporting company is a most attractive one, and many individual successes may be mentioned in Anna Sten's Malvina, Clarence Thompson's Sir Toby, Eddie French's Currier's Jim Andrew's Agincourt, Scott Crook's Duke, James Young's Sebastian, C. Leslie Atkin's Amherst, F. Percival Steven's Fisher, Edward Moore's clown, Eddie Tinney's Maria, and Mrs. Uriah's Ursula. John C. Fisher's The Silver Slipper will follow.

A girl from Asia, a musical comedy of the Southwest, admirably presented, and the principal parts in the capable keeping of Irene May, Esther Lyons, Leslie Denison, Lora Glancy, Osgood May, Dan L. Don, Albert Hart, Ferdinand Gottschalk, George Schiller, Charles (Bud) Scheffer, Charles Stevens, Wilmer Bentley, Charles French, Lou Middleton and Adelante Sharp, opened to-night at the Columbia Theatre to a large and appreciative audience. Nat M. Willis in A Son of Rest is the evening attraction.

The Lafayette Square Opera House offering for the current week is Charles Graven, the clever eccentric light comedian in Mr. Pipp. Mr. Graven was again at his best and Anna Custer headed an excellent support that included Hallie Stember, Lizzie McCall, the Brothers Hoff, Joyce Thorne, Fred Wayne, Albert W. Mandel, John Kirkamp, and others. To-morrow afternoon Mr. Graven and the Lafayette's management will give a performance of Mr. Pipp for the benefit of the local Eastern Star Masonic Home, donating the proceeds. The Sign of the Four is the following announcement.

For Her Children's Sake, with the Sullivan-Harris and Wood trade-mark, fills the Academy of Music to repetition, and Theodore Kremer's meritorious work makes the circuit complete. The presentation again is one of the hits, and a capable and praiseworthy acting company wins recognition and approval. Too Proud to Beg is the underline.

At the Empire Theatre The Night Before Christmas opened the week to two largely pleased audiences this afternoon and to-night. Frank Bart and George H. Nicolai presents an excellent company in the interpretation. Escaped from Sing Sing will follow.

Mrs. Roosevelt occupied a box at the Columbia Theatre Friday night to witness Marie Cahill in Nancy Brown. She was accompanied by Miss Ethel Roosevelt and Commander and Mrs. Roosevelt.

Bandmaster John Phillip Sousa is steadily recovering from his late serious accident in being thrown from his horse while cross country riding. Mr. Sousa's excellent physical condition has added much to his getting about so rapidly. He will depart next Wednesday for Hot Springs, Va., accompanied by his family.

The robbery that occurred at the Lafayette Square Opera House during the engagement of Al. H. Wilson in A Prince of Tatters, in which Mrs. Wilson was the loser, has been traced, and the property stolen, amounting to over \$2,000 in diamond jewelry, has been recovered, and the culprit arrested, who proved to be Walter H. Burroughs, assistant property man of the house.

Fred Wilson, who has been identified with the Empire Theatre for the past six years as treasurer, has been transferred to Baltimore and promoted to the management of the Bijou Theatre, in that city, under Stair, Kerman and Ripes direction. Frank Smith, formerly of the Lafayette Square, succeeds him here as treasurer. A gold watch and chain and a silver handled umbrella were presented tokens of worth and good fellowship from his associates.

Leonard

The company. She was born bright as Dot, and remains bright to-day. The performance tonight is the seven hundredth of the George Edward Stock company in Baltimore, and they are constant ones. The cast included De Wulf, Madigan, Walter Seymour, Evelyn Vaughan, Alice Butler, Frank Craven, Charles A. Fox, Emily Brady, and Agnes Everett. Meets Club next week.

Miss Leslie Carter, in *Dy Barry*, is the attraction at the Academy of Music this week. David Rousseau has surrounded Miss Carter with a good company, the result being an even and agreeable performance. The audience is drawn to Howard's theatre.

A thrilling tale of love, village and intrigue is told in the Holborn Street Theatre this week in *The Factory Girl*, which is new for the first time here. The drama is well presented and is prettily staged. It will be followed by *For Her Children's Sake*.

Howard Houghton's company is now in *The Johnsons* at the Bijou Theatre. The play is from the pen of Charles Townsend, and is based upon the terrible disaster of a few years ago. Next week, *A Great Temptation*.

A Princess of Conundrum, with James T. Foy, will also be seen at Foy's Grand Opera House.

Mrs. Plato presented *Hedda Gabler* at the *Waldorf* matinee at the Maryland Theatre last week. In the cast were William B. Mack, Henry J. Corville, Vaughan Gleeson, Mary Madiera, Charlotte Nilsson, and Belle Reba. Mrs. Plato's interpretation of the role of Hedda Gabler was a striking piece of acting, and she was splendidly supported by her company.

A three-act farce comedy will be played at the Germania Music Hall next Thursday evening. Among those taking part will be George Macrae and John W. Swift, Jr.

Laura McElroy was warmly welcomed when she appeared at Chase's Theatre this evening. Miss McElroy, during her long sojourn in Baltimore, has made herself exceedingly popular.

Clara Blandick, the leading woman for Kyrie Belles, gave a charming performance in *Belles* at Ford's last week.

George Lederer gave a clever performance of the Court Jester in Dorothy Vernon of Haddon Hall at the Academy of Music last week.

The work of rebuilding the Empire Theatre was begun last week, and it is expected by the management that the playhouse will be open early in December. George Fawcett has leased the building and will place a new company there. The name of the theater will be changed.

The news of Percy Haswell's misfortune in the burning of all the scenery and costumes of her play, *The Fever of the Queen*, was received here with regret. The company will be temporarily disbanded.

Manager Ulrich of the Lyric announced that Camille Rancia, the Italian "long distance" piano player, will begin her performance of piano for fifty hours on to-morrow night.

James Young, Jr., who is a member of Viola Allen's company, will give a reading Nov. 6 before the Bancroft and the Carrollton-Wight literary societies.

Bertha Galland, in Dorothy Vernon of Haddon Hall played to disappointing business at the Academy last week. HAROLD RUTLEDGE.

ST. LOUIS.

The Week's Playbills—Preparations for the Fair—Notes of the Theatres.

(Special to The Mirror.)

ST. LOUIS, Oct. 26.

The St. Louis theatres are doing an enormous business. Every one of them is selling out almost nightly, and it is certainly the banner year for the World's Fair City.

Joseph Jefferson opened a week's engagement at the Olympic this evening in Rip Van Winkle. This will also be the bill for Tuesday and Thursday nights and Saturday matinee; Wednesday and Friday nights, The Rivals, and Saturday night a double bill, The Cricket on the Hearth, and Lead Me Five Shillings. It will doubtless mean an immense business for the week by reason of the quiet charm which Mr. Jefferson has excited throughout the country during a period of more than half a century. A Country Girl will be the next attraction.

Low Dockstader returned to the Century last night at the head of his own company, giving us the greatest minstrel production ever seen here. The first part introduces Neil O'Brien and Carroll Johnson for end men, their stories being new and keen in wit. They are followed by the only Dockstader. The second part of the programme consists of a typical picture of the South, with an original terpsichorean interlude by Carroll Johnson; the Imperial Hussar Cadet Boys' Band; Neil O'Brien in a non-sensical act of his own composition; the Ford Brothers, dancers; followed by a spectacular transformation scene, entitled "The South is the Home for Me," staged and produced by James H. Decker. Mr. Dockstader and his splendid company were greeted by a packed house, which was enthusiastic in the extreme. Mr. Blue Beard next Sunday.

The Beauty Doctor at the Grand last week was one of the brightest offerings of the season. It is a musical farce for which clever people have been engaged, and in the four weeks of its existence, there has been ample pruning and culling to bring it up to the standard of excellence. Its success is due as much to the good workmanship of the cast as to the author. Delta Stacey, who has the title role, is a delightful woman with smart gowns, a good voice and attractive stage manners. Daisy King and Will Philbrick were other clever entertainers.

This week the Grand makes a radical change from musical comedy and farces, which have been the attractions all season, to Tess of the D'Urbervilles, with Rebecca Warren as the ill-fated Tess. Miss Warren's portrayal of this celebrated character was superb and her supporting company was adequate. In the cast are Harold Hartnell, John B. Walker, Peter M. Lang, Will J. Dean, Myra Brooks, Lillian Claire and Ralph Theodore. Robert Emmet underlined.

Manager Russell of the Imperial has Al Martin's Uncle Tom's Cabin this week. Mr. Martin offers a big production and a drawing card. Nellie McHenry in *McLiss* follows.

Patti Ross and the Lyman Twins presented a new musical farce comedy. At the Races, at Crawford's yesterday afternoon. Harry Corson Clarke was well liked in His Absent Boy last week. Mr. Clarke is not very well known here, but he bears acquaintance splendidly and we shall welcome his return. The Midnight Express next week.

When Women Love is the Havlin bill. McFadden's Row of Flats will follow.

The Moonlight Maids came to the Standard Sunday afternoon for a week. A Rialto Rounder is the name of the chief burlesque. The olio includes Rice and Prevost, novelty acrobats, Marie Rogers, "coon shouter"; Frederick Brothers and Burns, musical artists; Fields and Woolley, dialect comedians; Toma Hanlon and M. E. Hanley, travesty artists. Sam Devere's company next.

Madame Melba will give a concert at the Odeon Nov. 2.

The first concert of the World's Fair Juvenile Band, which took place at the Odeon yesterday afternoon, was made notable by the appearance of three small soloists. Grover Reinkins, cornetist; Hugo Schick, Jr., slide trombonist, and Franz Calderon, clarinet. Jennie Krone, soprano of the First Presbyterian Church, also appeared. Signor Enrico Campobello volunteered his services and sang the aria from *The Barber of Seville* and some English ballads. J. A. NOYRON.

PITTSBURGH.

The Moth and the Flame, Superba, Paul Revere, and Other Attractions.

(Special to The Mirror.)

PITTSBURGH, Oct. 26.

Again we have an annual favorite at the Bijou, which holds its customary very large audience to-night. Hanlon Brothers' latest edition of Superba is the attraction, and merits the

attendance. It has numerous changes over last season's production, which tend to add to its popularity, yet it is the same old favorite which we are used to see. Abounding with clever mechanical devices, memory, etc. It is very entertain-ing, and will, no doubt, draw filled houses throughout the week. After this week of fancy-land we will be in *The Shadow of a Great City* for a week, which will be followed by *Chamney Glott* in his new play, *Turves*, for a two weeks' engagement.

An elaborate production of Pitkin's clever play, *The Moth and the Flame*, is the week's offering at the Grand, and to-night a well-filled house is present, while the balance of the week will doubtless have capacity houses. The stock company is well cast, and several extra people have been engaged to make up the large number necessary for its completeness. William Ingram and Eva Taylor have the leading roles, and play them well. The church scenes deserve special mention, which aside from its handsome setting a surprised chorus of many voices in said effectively. A Parisian Romance will follow, when Hugh Ward, an old favorite here of the stock company, will enact the part of Romeo, Cherval, for which he has been especially trained.

The Empire contains a modified audience to-night gathered to see *Paul Revere*. Richard Butler, who is known to many local players, plays the title-role with vim and force, and is supported by a large and admiring company. The mounting of the play is very good. *Hannibal's Trained Animal Show* is advertised for a week.

The Girl from Kay's holds the week at the Alvin with *A Girl from Dixie* to follow.

The Avenue has another lengthy bill this week, which, as a whole, is very pleasing, while at the Duquesne the Behman Show affords good enter-tainment.

The Academy has its usual variety offering. Weber's *Imperial Duchess* being the week's bill.

James Whitcomb Riley is visited by a large audience to-night at Carnegie Music Hall to hear his readings from his own works. Mella will be heard at the same place on Wednesday night, and will be assisted by Van Horne, Gilbert, Madame Davis, Ada Radelli, and Mr. North.

Formal announcement has been made of the opening of the new Nixon on Nov. 22 with Francis Wilson in *Ermine*.

Burton Holmes' series of lectures will begin on Nov. 10, at Carnegie Music Hall.

Hugh Ward, a popular Pittsburgh favorite, arrived in this city last week on a visit to his wife's relatives in Allegheny. Mr. Ward was for four years comedian with the Grand Stock company, but for the past several seasons has been established in Australia, where he scored a pronounced hit under the management of J. C. Williamson. He first went to Australia with the late Charles Hoyt's company, playing the Hoyt representative of comedy. Mr. Ward is accompanied by his wife, formerly Grace Miller, who up to the time of their marriage was soprano soloist in the choir of St. Paul's Cathedral. Prior to coming to this city Mr. Ward visited his mother in Philadelphia. He is now on his way to London to make preparations for his appearance in the forthcoming Christmas pantomime at the Drury Lane Theatre. While here he has been especially engaged by Manager Harry Davis of the Grand, and will soon be seen in some of his familiar roles supported by the stock company. Mr. Ward, while here will also lend Stage Director Hoffman some assistance in the pantomime to be given at the Grand during the holidays. The Knights of Columbus of Pittsburgh and Allegheny are preparing to give the genial comedian a monster reception. ALBERT H. HEWNS.

CINCINNATI.

Mary Manning Enjoy Success—Other Attractions of the Week.

(Special to The Mirror.)

CINCINNATI, Oct. 26.

Mary Manning enjoyed a fine business at the Grand last week and to-night gave way to the dramatization of *Mrs. Wiggs of the Cabbage Patch*, which scored a success before a very large house. Many of the scenes from "Lover Mary" are also incorporated, and the familiar performances of the books were received with rounds of applause as they severally appeared. Individual hits were scored by Madge Carr Cooke as Miss Wiggs, Mabel Taliferro as Lovy Mary, Helen Lowell as Miss Hazy, and William T. Hodge as Mr. Stubbins. The staging of the play under the direction of Oscar Eagle was admirable, and the advance sale by all odds the heavier of the season. Clara Bloodgood will follow in *The Girl with the Green Eyes*.

Musical pieces are always sure of a warm welcome from the patrons of the Walnut, and The Show Girl yesterday proved no exception to the rule. The piece was nicely staged, and the company was large and adequate to all demands made upon it. In addition to Stella Mayhew, Fred Truesdell, Sam Wylie, Charles E. Parcor, Josephine Floyd, and Ada St. Clair scored hits. J. H. Stoddart will follow in *The Bonnie Briar Bush*.

A Ruined Life is the bill at the Lyceum. Clara Thropp has scored a distinct success in the leading role.

The Child Slaves of New York, the joint product of Charles E. Bianey and Howard Hall, is the attraction this week at Henck's, where business is fully up to the average.

The Mennonite, a four-act drama by Ernest Von Wildenbruch, was last night's bill at the German Theatre. The play is a very strong one and met with the full approval of an overflowing audience. Hans Binder, the new juvenile of the company, made his first American appearance and created a very favorable impression.

Not in years have there been so few theatres open in this city in mid-season as at the present time, and as a result the attendance has been very satisfactory all around, except at Robinson's, which house seems unable to attract audiences of paying size.

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son to believe she would prove a satisfactory colleague for Shamus in his trials and fibs, his capades and patriotic advances, shared honors with Mr. Grattan, and the theatre all told could not have made a more gratifying selection of a play and company to open its season auspiciously—AMY LERLIE.

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AT THE THEATRES

To be reviewed in THE MIRROR next week:

DANTE Broadway
A MIDSUMMER NIGHT'S DREAM New Amsterdam
RAFFLES Princess
AT DUTY'S CALL Star.

Hudson—Cousin Kate.

Comedy in three acts by Hubert Henry Davies. Produced Oct. 19.

Heath Desmond	Bruce McRae
Rev. James Bartlett	Grant Stewart
Bobby Spencer	Harold Grau
Mrs. Spencer	Mrs. Thomas Whiffen
Amy Spencer	Beatrice Agnew
Jane Curtis	Anita Rothe
Kate Curtis	Ethel Barrymore

The Hudson Theatre, one of the most important of the several new playhouses in town, began its history last Monday night with the first performance in New York of Hubert Henry Davies' comedy, *Cousin Kate*, acted by Ethel Barrymore and her supporting company. The occasion was one of importance theatrically and socially, and the audience that gathered on the opening night represented the best artistic and social circles of the city.

The new playhouse, of which Henry B. Harris is the manager, is to be numbered among the handsomest in America. There is about it an air of luxury, good taste and solidity. The era of tawdry show in theatre decoration is happily past, and the Hudson is a fine example of theatrical architecture of the new fashion. The lobby is unusually large and is magnificent in effect. The auditorium is excellently proportioned, and owing to the employment of the cantilever method of supporting the balconies, there are no pillars to obstruct the view. The general color scheme is green. The stage is commodious, and the arrangements for lighting both the stage and the auditorium are especially good. The new Hudson seems to strike the highest note possible in present day theatre construction.

The comedy, *Cousin Kate*, with which this splendid temple of the drama was dedicated, was very favorably received by the audience, and it is likely that it will duplicate in America the success that it has made in London. Mr. Davies, the author, cannot be blamed if when reading accounts of the play's cordial reception here he laughs a bit in his sleeve at American managers of the mercantile class. Only three or four years ago Mr. Davies lived in New York, wrote plays and tried vainly to get them produced. He succeeded after months of effort in getting one of his pieces played by the students of a dramatic school at a matinee performance. Then he went to England, where his dramas were read, produced and praised, and in a season's time he was accepted as one of the foremost of the younger playwrights. With the English hall-mark upon his work the same American managers who refused him a production now bring forward one of his plays as a strong attraction for the opening of an important playhouse. All of which goes to show that Mr. Davies of London is an entirely different person in the eyes of ignorant managers from Mr. Davies of Washington Square. It is to be hoped that Mr. Davies, of London, sees the joke and enjoys it.

Cousin Kate is a little drama of peculiar and almost indescribable charm. The plot is slender and by no means unconventional, but it is nevertheless entertaining—as set forth wittily and at times pathetically by Mr. Davies—and few players are so stolid that they may remain unaffected during the performance. The play has a certain value as a picture of English life of the narrow quiet "Crasford" kind; there is, perhaps, a moral tucked away somewhere in the piece, and once in a while the auditor is led to expect the propounding of a problem. But, after all, *Cousin Kate* is intended merely for an entertainment, and as it entertains from beginning to end it is unquestionably a success.

The action of the comedy takes place in a rural district in England at the present time. The scenes are the interior of a comfortable, middle-class home, and the interior of an empty house in the neighborhood. At the rise of the curtain the prima, respectable drawing-room of Mrs. Spencer is revealed. It is soon made clear that Mrs. Spencer's daughter, Amy, is to be married on the following day to an Irish artist—Heath Desmond by name—and that the little household is in a state of great distress because Desmond has left the village, and, it is feared, has filled the girl. As a matter of fact, she has unwittingly set him free. The local curate, the Reverend James Bartlett, offers consolation to Amy—who is a plump, sanctimonious little idiot—and incidentally makes love to her himself. The mother, though a good church woman, has little regard for the person's plaudits, and is relying for counsel as to what way out of the embarrassing situation from her cousin, Kate Curtis, a young lady novelist, who is coming up from London to be present at the marriage ceremony. Upon her arrival Kate discloses the fact that she—a cynical woman of the world that she is supposed to be—has actually lost her heart while on the train to a joyous, entertaining fellow traveler who got off at her station. The identity of the fellow traveler is quite clear to the audience, but for dramatic purposes the author keeps the characters in the play in a state of rather impossible mystification regarding him.

The second act takes place in the empty house, rented by Desmond to which he expects to bring his bride. There Kate and Desmond encounter each other by accident for a second time. Neither guesses who the other really is. But they understand each other, and as each has had rather more than a fair share of disappointment and sorrow in life they grasp eagerly at the opportunity for a brief space of simple, unaffected joy. Nearly the whole act is played by these two, and in its course the development of a perfect, high-minded, genuine—though sudden—love is charmingly shown. It is altogether one of the prettiest sentimental episodes that has been seen on the local stage in many a long day. Its sweeteness goes straight to the heart, and the author has been wise enough to introduce sufficient sparkling wit in the scene to save the sweetness from cloying. The end of the dream comes with the appearance of Amy. The lovers are brought suddenly to a knowledge of each other's identity, and leave the Arcady that they have built for themselves to face the hard facts of a workaday world.

In the third act Desmond is the honorable gentleman—as he has been before—and stands ready to go forward in the matter of the marriage with Amy. The sacrifice is unnecessary, however, for Amy decides that she really cares more for the prating parson, Mr. Bartlett, than she does for the joyful Bohemian artist, Mr. Desmond. This decision of Amy's brings the story to a happy ending. The two sanctimonious persons being paired off, the more human hero and heroine are free to choose their own paths. One knows that they will walk in one path together, and one is sure that it will lead straight to the land of hearts' desire.

The play was acted in the most charming manner imaginable. So true to their roles were all of the players that to go into detail in considering the mechanics of their impersonations seems almost superfluous. Miss Barrymore rose considerably above her former achievements in the character of Kate Curtis, and gave a performance that was full of genuine feeling and artistic grace. Particularly attractive was she in the scenes of whimsical comedy. She was natural at all times, and she invested the part with a deal of personal charm.

Bruce McRae, as the genial, quick-witted, care-free Irishman, Heath Desmond, displayed again and in unusually charming fashion his excellent artistic talents. His touch of brogue—the Dublin touch—was delicious, his manner was light, spontaneous and natural, and in spirit he seemed the personification of good humor and joy.

Grant Stewart played the unpleasant role of the Reverend James Bartlett in brave fashion—brave because he conquered any desire that he might have felt to make the character momentarily pleasing. Throughout he was the narrow, peevish, small-minded curate to the life—in spirit, word and deed. That the character was a bit

unreal was the fault of the author, not the fault of the actor. Mrs. Thomas Whiffen—always delightful in her characterizations of quaint, whole-souled old women—was at her very best in the role of Mrs. Spencer. By her appearance and manner she established at once in the mind of the auditor the exact position in English life occupied by the Spencer family for generations back. Her impersonation can scarcely be overpraised. Beatrice Agnew, as Amy Spencer, had by far the most thankless part in the comedy, and she displayed in her impersonation the same artistic bravery that characterized Mr. Stewart's portrayal of the curate. The role might be described as a character-ingenue. Amy represents perfectly the young religious snob that, happily for us, is less common here than in rural England. Miss Agnew brought out every unpleasant shade of the character splendidly, and at the same time her impersonation was lifelike and not in the least exaggerated. Harold Grau played the part of the boy, Bobby Spencer, acceptably—though rather theatrically—and Anita Rothe gave a creditable portrayal of Jane, a giggling maid servant. The play was nicely mounted, and the stage management was excellent.

Academy—The Best of Friends.

Melodrama in four acts by Cecil Raleigh. Produced Oct. 20.

Duke of Richborough	Frank Burbeck
Earl of Amesbury	Joseph Wheeler, Jr.
Lady Aline Redwood	Ray Rockman
Lady Corry	Rose Lemonie
General Sir Matthew Churston	Eugene Santley
Commandant Michael de Lahne	Lionel Barrymore
Paul de Lahne	Richard Bennett
Herbert Standing	Herbert Standing
A Stranger from Abroad	Thomas Topham
The Rev. Mr. Mowatt	Louis Le Bay
Mr. Topham	Tully Marshall
Mrs. Bateman	Madeline Rivers
Ecktoff	Geoffrey Stein
Emanuel Leo	Ralph Delmore
Tommy	Prince Miller
Mercia di Marco	Katherine Grey
Rosabella Newkes	Agnes Moorehead
Wouter	Thomas Griffin
George Foster	John Lindemann
Tim Gerard	Albert Cowler
Dr. Jackson	Stanley Jessop
Colonel Lamden	John B. Cook
Jessie	Douglas Stanfield
Flo	Josephine May Mack
Marie	Marion Chambers
Tremaine	May Seymour
Army Surgeon	Edwin Hale
Dispatch Officer	John C. Tremaine
Commissarist Officer	O. R. Davis
Taheshaw	Thomas Grant
Elton	Stewart Thomas
Orderly	Davis
Steincamp	Thomas Kelly

The Best of Friends, a modern English military melodrama, by Cecil Raleigh, that had seen active service at the Drury Lane, London, and had there been victorious, was presented for the first time in America last Tuesday night, at the Academy of Music. In so far as the scenic and mechanical effects were concerned the transplanting was admirably accomplished, and the large audience present evidenced its hearty approval of the several splendid stage pictures that were presented. But national sentiment is a thing that even the "Napoleon of the theatre" cannot transplant—not, perhaps, understand—and because of that fact the story of The Best of Friends did not for a moment appeal to the audience. Throughout the performance the scenes won the plaudits and the play itself was merely endured as a necessary adjunct.

Mr. Raleigh, who keeps his finger on the pulse of the British public and writes melodramas in absolute accord with its beat, contrived The Best of Friends to suit a certain public at a certain time, and he succeeded. The play was precisely what London wanted, when Briton and Boer were making merry with bombs and bullets in South Africa. The scenes and speeches made strong appeal to the British martial spirit—and Mr. Raleigh very craftily provided, besides for the taste of such in his audiences as were more or less sympathetic with the Boers. But how that the war is over and done with, it is doubtful if the melodrama would create any great enthusiasm even in England—and in America it seems altogether stale, flat and unprofitable. So entirely out of key with American sentiment is it that the audience picked out the wrong man as the hero, and the onlookers were, apparently, greatly surprised and distressed when, at the last, the other fellow came out victorious. Such a misunderstanding is fatal to a melodrama. The Best of Friends is a misunderstanding from first to last, and in many and various ways.

The plot concerns the loves of the young Earl of Amesbury and Paul de Lahne, Boer, who are fellow students at Oxford, for Mercia di Marco, who is when the play begins a member of a traveling circus company. When war is declared between the British and the Boers Paul sacrifices his love and his friendship to duty and joins his father, a Boer leader, in South Africa. The young Earl of Amesbury, who impresses an American audience as a good bit of a cad, stops at home until he is shamed by his uncle, the sturdy Duke of Richborough, into taking command of the Westshire Yeomanry and proceeding to the front. The heroine goes also to Africa with the circus troupe, and presently becomes a Red Cross nurse. The two young men, Briton and Boer, rivals in love and now enemies in war, are brought face to face in the English camp at Johannesburg—the Boer being in danger of his life if the Briton betrays his identity. Of course, the Briton is at his point theoretically magnanimous and saves his rival. It is about the only decent thing that the weak little hero does in the whole course of the play. The heroine adores him for it, but she will not consent to marry him because she feels that on account of her humble position in life she would be a burden to him. At the last, however, it is discovered that Mercia is the long lost heiress to the Richborough estates, and the sturdy Boer lover, Paul, having dropped out of the story, there remains nothing to prevent a union between the heroine and the so-called hero. There are in the play, to be sure, a villain and a villainess and various comedy characters, but their connection with the plot is difficult to understand. Indeed, the auditor is obliged to keep a sharp lookout to follow even the main thread of the story.

The scenery, as has been said, is the main thing in The Best of Friends. There are no less than ten settings—six of which are very elaborate. The first setting shows the exterior of certain college buildings at Oxford, and the first two characters to make their appearance ride in on horseback. Directly there is a great tumult and a complete circus procession, with band wagon, cages, mounted performers and floats, pass across and up the stage. The second great scene is the terrace in front of the country house of the Duke of Richborough. The house itself is stately and solid looking, the entire stage is covered with grass mats, and the idea of distance is finely carried out by a landscape drop. The most brilliant picture in the play is the interior of the great banquet hall in the Duke's house. The occasion is a formal dinner given by the Duke to the Westshire Yeomanry. A hundred men in brilliant uniform sit at three long tables, and at a raised table at the back sit the Duke and the officers of the regiment in full regalia. The scene is brightly illuminated by hundreds of candles. There are toasts, speeches and cheers, and it is here that the old Duke shames the cad-hero into doing his duty. That youth, who has been prating about the crime of war, is suddenly filled with great and noble patriotism. He leaps to his feet, announces grandiloquently that he will lead the Westshire men to victory or death, and proposes the toast to the Queen. The hundred and more warriors stand on their chairs, each with one foot on the table, and after drinking the toast they smash the glasses in accordance with the fine old custom. The curtain falls with an accompaniment of cheers and with the hand playing "Rule Britannia." The next important scene shows the parade ground, the hospital and the British officers' quarters in Johannesburg. The picture is rich in color, and is full of atmosphere. The last great setting represents a rocky pass in the Transvaal hills, in which the

Boers make their final stand. The pursuing British discover the hiding-place, and presently begin to bombard it. A shell carries away the tail of a little stone hut, in which the Boers take refuge, and they are compelled to surrender. The old Boer leader—the most interesting character in the play—is dead of a broken heart when the British dug is run up in pieces of his own.

Between the several gorgeous settings there are a number of front scenes and simple interiors—all of which are well designed and painted.

The cast was exceptionally strong considering the nature of the work in hand, and the excellent acting of the principals did much to redeem the piece. One of the chief delights of the evening was the reappearance of Agnes Booth, who played in splendid comedy fashion the role of Rosabella Newkes, a middle-aged circus woman, who sooner or later came to the rescue of every character in the play. Lionel Barrymore gave a surprisingly fine impersonation of the old Boer commandant, Michael de Lahne. His makeup was perfect, and his portrayal wonderfully true to life in every particular. Frank Burbeck was a strong, handsome Duke of Richborough, and he acted with his accustomed ease and impressiveness. Joseph Wheelock, Jr., did his best to make the Earl of Amesbury a human hero, but the part defeated his best efforts. Technically, his performance was admirable. Richard Bennett played Paul de Lahne with fine, manly spirit and power, and as he had the sympathy of the majority of the onlookers he received most of the plaudits. Herbert Standing played Sam Whitburn, a rotund butler, in genial, humorous fashion; Ralph Delmore was a magnificent villain as Emanuel Leo; Geoffrey Stein made all that was to be made of an impossible comedy Russian Jew, Ecktoff; Eugene Santley was a capital General Churston; Thomas McGrath played the part of a second villain in keen, decisive fashion; Tully Marshall was an excellent Mr. Topham, and Prince Miller played Tommy, a lad of the circus, with bounding spirit.

Katherine Grey was a sweet and lovable heroine as Mercia di Marco. She was, as always, attractive in appearance and gracious in manner. Ray Rockman played the heavy role, Lady Aline Redwood, in acceptable fashion. The other roles were, for the most part, in capable hands. No small credit is due to Joseph Humphreys for the admirable manner in which the piece was staged.

Vaudeville—Four French Plays.

Produced Oct. 21.

GROS CHAGRIN, play in one act, by M. Courteille.

La MAIN, mimodrama in one act, scenario and music by Henri Bereny.

L'HOMME AUX POURPES, mime and singing play in one act; scenario and music by Henri Bereny.

A Poet Madame Charlotte Wiehe

The Baron M. Lucien Prad

A Burglar M. Max Charlier

SOUPER D'ADIEU, comedy in one act, by Arthur Schnitzler, adapted into French by Maurice

L'HOME AUX POURPES, mime and singing play in one act; scenario and music by Henri Bereny.

A Poet Madame Charlotte Wiehe

Ella M. Max Charlier

A Musician M. H. De Ber

A Painter M. G. Laby

The Berkeley Lyceum, more recently Mrs. Osborn's Play House, became the Vaudeville Theatre last Wednesday night, when a little company of French players, brought here from Paris by Charles Frohman, made its first appearance. The tiny playhouse has been the scene of many experiments, hardly one of which proved successful. This latest experiment, whether it fails or not, has at least the novelty of being artistic. The audience on the opening night was as large as the house could comfortably accommodate, and was as fashionable as the town can afford. There was much applause—and it was well deserved.

The four short plays that made up the opening bill were Gros Chagrin, by M. Courteille; La Main, by Henri Bereny; Souper d'Adieu, by Arthur Schnitzler, and L'Homme aux Pourpés, played—in French, of course—by a company of eight people, with Charlotte Wiehe at its head. Although a Dame by birth and ancestry, Madame Wiehe has made her best success on the Parisian stage, and her manner of acting is distinctly French. In the several plays she revealed a pleasing personality, great vivacity and a complete mastery of the art of pantomime. The other players proved themselves worthy of their star.

Of the four pieces presented the little mimodrama, entitled La Main (The Hand), was the most enjoyable, and served best to display the art of Madame Wiehe. In this the actress impersonated a dancer who, while disrobing for the night, practices a new dance. A burglar is hidden behind a curtain in the boudoir, and the dancer, in her gyrations about the room, catches sight of his hand holding back the curtain. She retains her presence of mind, and, still dancing, tosses a key of the house to her lover, who happens to be standing beneath her window. The lover comes to the rescue, and the dancer insists that the thief shall be set free.

All of the plays are bright and piquant, and appeal pleasantly to those who enjoy the light humor of Paris.

Casino—Ermine.

Comic opera in three acts. Book by Harry Paulton; music by Edward Jakobowski. Revived Oct. 19.

Cadeaux Francis Wilson

Chandler de Verbaan Frank Broderick

Eugene Marcell Sir. Perugini

Marie de Pomvert Eddie Albert

Captain Delaney Jessie Bartlett Davis

Simon William Laverty

Dufour Patrick Wallace

Vicomte de Brimac J. C. Jackson

Benedict Charles Arling

Ermine George Dunham

Princesse de Gramponeur Margaretta Silva

Cerise Marcel Jenny Weisenthal

Marie Laura Butler

Javotte Lucille Egan

Madge Lessing Madge Lessing

Ermine was first seen in this country at the Casino in 1886, and it ran there for hundreds of nights to crowded houses. The work of Francis Wilson in the part of Cadeaux stamped him as a comedian of talent and originality, and the natural consequence was that he became a comic opera star. When Ermine was supposed to have been worn threadbare Mr. Wilson appeared in other operas with varying success, but from time to time he has returned to the part in which the public liked him best. In one of the revivals Henry E. Dixey appeared as the gentleman thief, Ravenet. The sourette role of Javotte has had many clever interpreters, but none of them seem to have caught the spirit of the part as well as Marie Jansen, who was in the original cast.

The old opera was revived again last week at the theatre in which its merits were first appreciated. Of the original cast only two—Francis Wilson and Jennie Weatherby—appeared in their original roles. Mr. Wilson was by no means a youth when he made his first appearance as Cadeaux seventeen years ago, and naturally he is now seventeen years older than he was then, but the fleeting years have not interfered with his nimbleness, and he cut his capers last week with

which he studies a cook book to ascertain the best way in which to cook eggs. At the end of the third act he was called upon for a speech, and made a few appropriate remarks that showed how thoroughly he appreciated the good will of his audience.

Second honors went to George Henry Trader, who gave a splendid performance of Jean Girard, the enthusiastic Frenchman. He was applauded frequently and warmly. Louise Allen appeared as Esmeralda, the servant, and was deliciously droll. She gave a carefully studied performance and her success was emphatic. Mabel Dixey, who was in the original cast, repeated her charming portrayal of Celeste Fauvere. The Baron Von Hinkelwitz of George Nash was amusing, and John Saville was effective as John Merrill. Marion Abbott played Mrs. Curzon charmingly. Anita Bridger, as the girl who sticks to Percy through thick and thin, made a good impression. Hugo Toland had a good chance as Sandy McPherson, but his Scotch dialect did not enter the true ring. Mr. Collier's dialect during his conversation with Sandy was much more like the real article. None of the other characters are very important, but all were carefully played.

A Fool and His Money will probably run until the end of Mr. Collier's season, and it will prove a rare treat to those who like to see a bright comedy played by a good cast, headed by one of the cleverest light comedians on the stage.

Metropolis—Under Two Flags.

O. D. Woodward's production of Under Two Flags, with Jane Kennard as Cigarette, was the attraction at the Metropolis last week, being welcomed by crowded houses. Miss Kennard's energetic and indefatigable efforts as the vivacious vivandiere won her great applause. The Earl of Rockingham was well impersonated by H. Guy Woodward. Robert Lytell as Hon. Bertie Cecil made a dignified and well sustained presentation. Walter Marshall as Rake gave a good sketch of a cockney servant. Nettie Douglas as Lady Venetia Lyonne appeared to great advantage, rendering her part with great distinction of manner. Lewis Morrison as the Marquis of Chateauray was effective. Willard Schott as General Lamorciere, the grim soldier, made a strong impression. The Captain de Channell of Charles Bearsford displayed a martial temperament. Other roles were taken by Jeanette Carew, Frank Meyers, John Davies, Mary Hill, James Stone, Master Larkins, Mark Fenton, Frank Hatton, George Easton, James Allen, Walter Poulter, Clem Wright, Van C. Barratt, Ellen Strong, Charles Lewis, James Lothian, Fred Mueller, Samuel Crompt, Lillie Hanner, and Julia Caldwell. This week, No Wedding Bells for Her.

Third Avenue—A Ragged Hero.

One of the "tramp" melodramas made its appearance in A Ragged Hero at the Third Avenue last week before crowded houses. Hal Brown in the role of Willie Wildflower, the "ragged hero," gave a characterization far superior to that of the usual tramp on the stage. Gertrude Swiggert in the part of Julie Stone and in a specialty with Mr. Brown brought down the house. Herbert E. Denton earned many rounds of well deserved huzzas for his work as the villain of the play. Others deserving of mention were Albert Shirley as Allen Preston, J. Phillip Smith as Bob Forrest, Frank Bell as John Jarvis, Norman Roberts as Rube White, Julie West as Lettie Saunders, Lottie Gentle as Stella Willflower, Hazel Woods as Dot Preston, and Lizzie Woods as Mrs. Preston. This week, Escaped from Sing Sing.

Fifty-eighth Street—The Fatal Wedding.

Theodore Kremer's successful melodrama, The Fatal Wedding, was seen once more, and the usual crowded houses came to sympathize with the persecuted heroine. Little Cora Quinten as the little mother was very cute, and Eleanor Churchill as Mabel Wilson, Julia Ralph as Cora Williams, Thomas Irwin as Howard Wilson, and Albert Roccanti as Toto were very good. Gertrude Haynes and her Choir Celestial were a special feature. The Christian, with Lionel Adams as John Storm, is this week's attraction.

Star—A Great Temptation.

Produced Oct. 19.

A Great Temptation, Owen Davis' melodrama, played at the New Star Theatre to the same success in New York. Theodore Friebus as Don Spencer is admirably fitted to the chief role. Others in the company were Will E. Sheerer, C. Blanche King, Jane Dore, Charles Barringer, Don Harold, William Martin, and Josie Robinson Haywood. This week, At Duty's Call is the bill.

At Other Playhouses.

AMERICAN.—The last two weeks of Checkers are announced.

BELASCO.—The run of Blanche Bates in The Darling of the Gods is nearing its end.

FOURTEENTH STREET.—Andrew Mack in Arrah-Na-Pogue will be followed next Monday by a new play called Lights of Home.

MANHATTAN.—Marta of the Lowlands will be succeeded next week by James K. Hackett in John Ermine of the Yellowstone.

MADISON SQUARE.—Jessie Millward in A Clean Slate will succeed Grace George in Pretty Peggy Nov. 3.

VICTORIA.—This is the last week of The Fisher Maiden. Next week, Frank Daniels in The Office Boy.

WEST END.—Otis Harlan in A Black Sheep is the attraction at this theatre this week. Next week, Marta of the Lowlands will be the bill.

CUES.

Katherine Kennedy arrived in New York last Saturday on the New York.

Jessie Millward will be seen at the Madison Square Theatre in A Clean Slate, Nov. 3, instead of Nov. 2, as previously announced.

E. H. Sothern in The Proud Prince will open the new Lyceum Theatre, Nov. 2. Mr. Sothern will fill a two weeks' engagement there and will be followed by William Gillette in The Admirable Crichton.

Rosario Guerrero, the Spanish pantomimist, arrived in New York last Tuesday on the Kaiser Wilhelm der Grosse. She will present Carmen in pantomime at a Broadway theatre some time in November.

Ethel Barrymore and Alice Roosevelt were entertained at dinner last Monday night after the opening performance of Cousin Kate, by Mrs. William R. Travers. There were about fifty guests. Maurice Farkas, of the Three Little Maids company, sang.

Elmer Buffham is starring as Shylock in The Merchant of Venice under management of Fletcher and Stronach, and is not with the Shipman Brothers reported.

Nella Webb played Amy Ricard's role as Contrary Mary in Babes in Toyland last Wednesday night, Miss Ricard being absent on account of illness.

Grace George was crushed and slightly injured in the crowd attracted by the Bowle meetings at Madison Square Garden last Wednesday night.

Sam S. Shubert sailed from London for New York last Wednesday on the Cedric.

Edwin Holt will close his season in The Cardinal at Quebec on next Saturday, Oct. 31.

Frederick Remington will assist in the staging of John Ermine of the Yellowstone when it comes to the Manhattan Theatre next week.

Elae de Wolfe and Elizabeth Marbury were among the passengers on the New York last Saturday.

William Jennings Bryan attended the performance of Hearts Courageous at the Broadway Theatre, New York, last Friday night.

THE MATINEE GIRL.

We matinee girls have mobbed the Herald Square since the coming of The Proud Prince. Alas and alack! we have remained to weep but not to thrill with the joy that comes of chocolates, ice water and a hero fittingly garbed in the velvet cloak, the feather, the boots of herodom which our souls long for, as they do even for ice cream in our soda water.

Sothen, in a succession of costumes resembling bath robes of different sizes, shades and weights, is disappointing. Some of us split our gloves applauding him, but it was as a reward for effort, rather than accomplishment. Matinee audiences are intensely sympathetic.

And the fact that we did not turn and rend him with our silence is a great tribute to the fact that he is an Idol who depends not entirely on fleshly charm. His magnetism is psychic rather than physical, and he wins us by intellectuality rather than by the goo-goo.

Art, they say, has no limitations, but the play and the actor have. And when these limitations are lost sight of a most inartistic chaos is the result. There always will be those who will rave about their favorite actor, no matter what he may essay or fail in.

Over in Brooklyn Corse Payton appears one week as Ingomar and the next as Uncle Tom, and, I believe, gives matinees every afternoon with complete success.

The mistakes of clever men are always more important than their successes, because they are so sad. That the Villon of If I Were King could not by any possibility be the Robert of The Proud Prince might seem possible at first thought. But that the same man penned both plays is almost incomprehensible. In the first the poet-playwright fitted the actor perfectly—part, lines, action—all in accord with the temperament and gifts of the player.

The Proud Prince, painfully, laboriously built on cumbrous legendary material, with the tragic religion used with an almost Hall Caineish presumption, gives to the actor who has never been cheap in his undertakings a play that seems to depend largely on its scenic effects—it's thunderstorm, one of the best on record (better than the real thing); its church duel; its near-execution, and its transformation scenes, with much smoke but little fire.

It would seem that if the list of actors were gone carefully over no one could be found less fitting for this role than Sothern. It is a crouch, a grouch, a gibber and an unjointing of the muscles most of the time; at others a series of physical culture exercises upon the ground, suggesting those recommended in the evening papers by one Professor MacFadden.

It is a question if the writhes and the mumble, the claw-like extension of the fingers, as expressive of mental agony, are not too tiresome for these days of quiet stage work. And the monk's cloak worn as a disguise is the bluff of ages—a garb for comic opera, or pantomime, or a Chauncey Olcott drama, but painfully melodramatic. These stage roles that depend on the external unloveliness of the leading man must be redeemed by tremendous strength—awful dignity; whatever it may be, it must be dominant and compelling.

Perhaps it is the hypnotism of beef, as it has been called, that produces this effect rather than high art; but the stage-monster must at all events be monstrous—otherwise he will be only repulsive.

Otis Skinner gave his Lanciotto this peculiar phase of power; he rose above his stage deformity by his dramatic power and intensity, and made the slim beauty of Paoli seem inconsequential. Many Othellos have had this atmosphere, but the Diogenes of The Proud Prince has no glimpse of the fact that the soul of a king—even of a bad king—really lurked in the misshapen body.

The lines the author has given the actor are largely a whine—and when one gives a velvet-voiced actor nothing better than a whine for three acts, and his chief occupation that of being kicked and knocked busily about the stage for one afternoon, one seems to strike a discordant note—a whole bunch of them, in fact; a chord that were better lost.

If the badness of Robert the Bad could have carried more conviction than it receives, except in talk, and could his subsequent goodness be also proved in better action than his getting back into his ermine robes and mounting the throne, we might have come nearer to a great, strong play.

One thing that must be admitted about miracle workers is that they can produce their effects quickly. The sufferings of Diogenes, as well as the religious throes he experiences, in which again his posturing is MacFaddenish, might be easily concentrated in one act. As it is it is tiresomely drawn out. Miracles are always quick-action affairs, and even a Dowie would not be as dilatory as Mr. McCarthy in bringing about results.

As Robert the Bad, the actor's best gifts of expression, repression; his fineness in emotional scenes are all carefully bottled, corked and labeled: "Put up by McCarthy of London."

The Sad Adventures of Willie Collier in Search of a Play have proved how very much there is in the proper fitting of the actor with a part. The idea that the actor may play many parts is gradually assuming the importance of a familiar quotation. A man built like a stripling will never make an impressive Falstaff, and dreamer and a poet will never successfully assume a James T. Powers role, or be able to understudy Collier. Individuality is the charm and the strength of an actor. When one weights him with action for which he is constitutionally and temperamentally unfitted one tears art in pieces.

If the playwright who so cleverly put Villon on the stage will dramatize Don Juan—an other poetic rascal, by the way—and will give us Byron, put up by McCarthy as he has given us Omar, we will have something worth while with Sothern as the hero.

It is true we should have to reconstruct the character of the scapgegrace of poetic history as well as his adventures? But given a sword, a lute and a lady's window, roses and raptures set to slow music, less fiercely religious than that of The Proud Prince, with no Sicilian chorus dragged in to add their wail to the universal weep that Robert the Bad has caused, and we might smile again.

Letting the morals and the ethics of stage literature go, and the fact remains that picturesqueness wickedness is, after all, picturesque.

There may be glory in heaven over one sinner that repents, but there will be no joy in Gotham over the sincere religious change that the spirit of Robert the Bad goes through within sound of the Herald bells.

Religious expositions on the stage will al-

ways defeat the moral of a play; they will lay it open to the charge that the altar and the cross are being used as articles of traffic.

The monk's robe and cowl are the most difficult garments in an actor's wardrobe—worse even than the little chain armor waistcoats that Kylie Bellew affects. Thompson and Dodson have succeeded in wearing priestly robes without the effect of a burlesque, or a pantomime or a masquerade ball; but after them the deluge. They probably are soulfully fit. If it was a case of practicing before a mirror any actor could master it.

And, despite the legend of New York, it is not a graceful dress. The legend tells of a certain young man who was famed for his fastidious taste in dress and his attention to correctness in details. He was one of those whose socks always matched his necktie, and he was content.

He disappeared from his clubs and cafés as though the earth had swallowed him one day. Two years later, while traveling abroad, two of his boons, going through a monastery, recognized the missing man in a procession of monks chanting a litany as they went to their cells.

He granted them an audience, accepted a cigarette, and asked them what was being worn—if buttonholes had returned to lapels, if gardenias or carnations were the thing. They told him all these things, much amazed at his interest.

"How have you ever doomed yourself to this living grave?" one asked, almost in tears.

"Ah, old chap," said the young monk, "you don't know what it is to have gained what one has sought for unsuccessfully for years. I am perfectly happy."

He touched his coarse brown habit proudly while a smile of ineffable sweetness spread over his pale face.

"I have succeeded in finding something that does not bag at the knees!"

THE MATINEE GIRL.

THE BROOKLYN STAGE.

The Payton houses were crowded all last week. At the Lenox Avenue Theatre the stock company played Du Barry, with a drama in four acts, by Jerome Stephen. While the drama did not receive the ovation that Etta Reed Payton has a rolicking good play in which to display her talents. Kirk Brown is steadily improving. His Louis XV was cleverly portayed. Grace Fox played the dignified and enraged Duchess Du Chateauray skillfully. Others who ably did justice in the production were Richard F. Crolius, Harry Foster, Joseph W. Girard, Frank Payton, John Hoey, Horace Waterman, and Nettie Palmer. The fete scene was particularly effective, and it was here that Mrs. Payton did some of her best work. This week, Hearts Adore.

George Hoey's version of Quo Vadis was presented at the Fulton Street house. Considering the smallness of the stage, the company did itself full justice. Corse Payton was the apportioned in the second role of Petronius, and overcame his timidity. He did some real good work. W. A. Mortimer was manly and vigorous as Vinicius. The Lydia of Loraine Drew was sweet and sympathetic. Claudia Lupus, as Pompeia; Sadie Radcliffe, as Poppea; Franklin Anson, as Tigellinus; Robert Elliott, as Ursus, and Harry Roche, as Anius Plautius added to the fine stage picture. The play is a wretched comedy and it was done with a humor that was not entirely acted.

Monday night, Oct. 26, the George Fawcett Company, playing at Chase's Theatre, Baltimore, celebrated its seven hundredth performance in Baltimore by giving away a high art souvenir, autographed by Mr. Fawcett and Percy Haswell.

THE STOCK COMPANIES.



Photo by Rice, Milwaukee.

Above is a portrait of Minnie Fiske, who repeated her hit last week in the title role of The Sporting Duchess with the Thanhouser stock company, Milwaukee. The press of the city praised her highly for her work in this part, and noted the elegance with which she dressed it. Her original success in the character of the Duchess of Milford in Milwaukee was won two years ago, and it is evident that memories of it were still fresh in the minds of her many admirers in that city, as the news papers testify.

Albert Morrison and wife, Willette Kershaw, after twenty weeks with the Burlington Stock at Sheedy's (Pawtucket, R. I.) Theatre, have joined the stock company at Sheedy's Union Street Theatre, New Bedford, Mass., for leading business. At the New Bedford House Charles L. Nelson has succeeded J. M. Hamilton as stage director, and the company now includes Albert Morrison, William H. Barwald, Charles F. Nelson, Peter Craig, William Harris, T. Arthur McGowan, Willette Kershaw, Mae Goffe, Jean Boiteau and Emily Kasson.

Adèle Block, upon her debut as leading woman of the Alcazar in San Francisco, received good luck telegrams from E. H. Sothern and Henrietta Crosman, both of whom she had supported in the East.

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Carrie Clarke Ward has accepted a return engagement for stock at the Bush Temple Theatre, Chicago, this being her second season at that house. The sketch which Miss Ward expects to produce in vaudeville, and which already has had its initial production, will not be booked until after Christmas.

THE LYRIC, BALTIMORE.

As announced in the advertising columns, Gottlieb Kuban and Company, of Baltimore, Md., have taken the lease of the Music Hall property, in that city, for a term of years. Bernhard Ulrich is interested with the above named gentlemen in the new enterprise, and will continue as the active manager. One of the first things the new management decided to do was to change the name of the Lyric. This name was decided upon in view of the fact that the present attractions will more or less specialize on securing the most attractive of a musical nature, such as operas, musical comedies, etc. Negotiations are also pending with several of the leading managers to book the great dramatic stars at this house. One of the early bookings is Henry W. Savage's Grand Opera company. The new house will endeavor to constantly improve the program notwithstanding the fact that the property owners already have an investment of over \$250,000. The Lyric will no doubt become quite a factor from now on in Baltimore theatricals, as it is intended to secure many of the best musical and dramatic productions touring.

M. W. HANLEY CHANGES PLANS.

M. W. Hanley, who has been managing A Gentleman from Gascony since the beginning of the season, has severed his connection with that company and is now at liberty to negotiate for the management of a first-class star or company. Mr. Hanley managed Edw. Hartigan for twenty-two years and directed the tours of Robert Mantell for seven seasons. He has an exceptional knowledge of every branch of the profession and is thoroughly familiar with theatrical geography. His energy, ability and popularity are unquestioned, and the attraction that may secure his services will be fortunate. He is making his headquarters in the Knickerbocker Theatre Building while he is in New York.

THE CRAWFORD THEATRE, ST. LOUIS.

The Crawford Theatre, at St. Louis, Mo., has already proven itself a prime favorite with the theatregoers of that city, as the business has been large since its opening. In this respect it has only set the pace of all the houses in the new Crawford circuit, which have been smashing all previous records. Harry Carson Clarke in His Absent Boy played to packed houses at the Crawford week of Oct. 18, the star and play scoring splendidly. An excellent line of attractions are booked to follow, and indications point to a highly profitable season, outdoing the most sanguine hopes of the management.

HER FIRST FALSE STEP.

Her First False Step, a melodramatic farce-comedy, by Joseph Le Brandt, which has been playing to splendid business everywhere, established a new record for large receipts at the Gilligan Theatre, Kansas City, Mo., where it played



THEATRES AND MUSIC HALLS.

Keith's Union Square.

Henry Lee is the star this week, followed by Charles Bradshaw and company, in Fix in a Fix; Cole and Johnson (second week), Elsie Fay, Taffray's dogs (just from Europe), Will West and his "picks," Treloar, Howard and Harris, Rooney Sisters, Cherry and Bates, Crotillus and St. Alva, Bates' Musical Trio, Max Ritter, the Latells, and the biograph.

Tony Pastor's.

Ferguson and Mack head a bill, including Ward and Curran, Greene and Werner, Hume, Ross and Lewis, John Mayon and Company, Belle Hathaway's monkeys, Newell and Niblo, Adams-Evans Trio, McDonald and Huntington, Manzie Bernard, the Hollands, Ray Cox, Cora Rogers, and Little Marguerite, and the vitagraph.

Proctor's Fifth Avenue.

Ours, Robertson's old comedy, is this week's offering by the stock company. The cast includes Malcolm Williams, Florence Reed, Hugh Ford, Myron Callics, Louise Randolph, George Friend, Albert Howson, Duncan Harris, Julian Head, Alice Gale, and others. The ollitoes are Loney Haskell, Goldsmith and Hoppe, Lits's spaniels, the Nellies, Fields and Whalen, Lucy Monroe, James Black, and the kalatechnoscope.

Proctor's Twenty-third Street.

The feature of this week's bill is a spectacular production called A Fireman's Christmas Eve. The cast includes several actors, a number of supers, two horses, and a St. Bernard dog. Very special mechanical effects are used designed by Claude L. Hagen. The others are James J. Corbett, Whitney Brothers, Howe and Scott, Nelson and Millidge, Jules Keller, Thor, Neeson and Neesen, Lillian Tyce, Lavine and Alma, Le Fevre and Sinclair, Henderson and Ross, Walker and Harvey, and the kalatechnoscope.

Proctor's 125th Street.

Bronson Howard's Shenandoah is this week's attraction, with a big cast, including Paul McAllister, Gerald Griffin, Charles D. Herman, John Westley, Charles M. Seay, Sol Aiken, H. D. Hawley, Lorna Elliott, Cecily Mayer, Loretta Healy, Bessie Lettina, and many others. The ollito includes Pauline Saxon, Pettingill and De Forrest, and the kalatechnoscope.

Hurtig and Seamors.

Cushman, Holecombe and Curtis head the bill, and Lillian Burkhardt and company in a new playlet are a special attraction. Others are A. G. Duncan, Louise Dresser, Wilton Brothers, Jack Norworth, Scott Brothers, Carter and Blueford, and the vitagraph.

Circle.

Charles J. Ross and Mabel Fenton, in a scene from Oliver Twist, head a bill including Edith Helena, Genaro and Bailey, Wormwood's dogs and monkeys, George Thatcher, Mason, Keefer and Company, Norah Hayes, Three Marinos, and the vitagraph.

Weber and Fields'.

Whoop Dee Doo continues, with Lillian Russell, Weber and Fields, Peter F. Dailey, Louis Mann, Evie Stetson, and others in the cast.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Fisher and Carroll headed the bill, and their merry quips and sea-lion imitations kept the house in roars. Carrie Perkins, the well-known comedienne, made her first appearance here in a sketch called Have You Seen Bill, by an unnamed author. Miss Perkins who runs to embouchure, though that fact adds to rather than detracts from her effectiveness, was seen as Mrs. Malaprop Snow. Her lines were a succession of tangles of the English language, and some of them were very funny. She played with much spirit, and succeeded in winning a number of laughs. Her gown was a superb creation, and it displayed her ample figure admirably. Frederic Clark played a dual role, being by turns a bearded husband and a French dancing master. He has very nimble legs, and did some dancing that was quite good, especially a terpsichorean effort done in a costume that was made to resemble a bundle of rags. It reminded one somewhat of Fred Stone's dance in The Wizard of Oz. W. W. Black was excellent as a typical wild Westerner. The skit is quite well put together, and it made a very favorable impression. Another new act was put on by Dean Edsall, a very clever little woman. Her offering is called Noah Little, and was written by Frederic Ranken. The sketch was evidently arranged to feature the male character of Noah Little, which is modeled on the characters portrayed by the late Sol Smith Russell. The sketch tells the story of the self-sacrifice of Noah, who is a long, lanky individual, who has one of those mysterious claims against the Government. The scene is laid in Washington, of course, and all of the characters are desperately poor. Noah is in love with a widow, and does many little kindnesses for her and her child. He decides to go away and leaves her his claim, which has a good chance of being allowed. Just as he is about to depart, after telling of his love, a letter is handed in, which tells the news of the allowance of the claim, and there is the usual happy ending. Miss Edsall gave a sweet, wistful portrayal of the distressed widow, and Neil Moran was the self-sacrificing Noah. Little Margery Birch was the child. The sketch was well received and made a nice tidy hit. Dolph and Susie Levine were popular with their songs, comedy and caricatures. Willie Hale and Francis rolled hoops and juggled clubs with much dexterity. Frank H. White and Lew Simmons won many laughs with their old-fashioned minstrel act. Mr. and Mrs. Arthur Young pleased in their sketch. A Homespun Wedding. Melville and Azelle Fowler, who call themselves The Girl in Red Company, did a neat novelty change act. Bending Bonds, Brothers Tancrean, D'Elnar and Sully, excellent barrel jumpers; Four Sisters Stewart, Max Winslow, and the vitagraph were also present.

KEITH'S UNION SQUARE.—New Wayburn's Minstrel Misfits finished their third and last week, repeating once more their genuine success. Little Bertie Herron, the funny end woman, had an

extra song and scored a hit with it as well as with her gags. The other girls put plenty of life and glee into their work under the watchful eye of Mr. Wayburn. Thomas J. Ryan and Mary Richfield were seen once more in Will M. Cressy's sketch, Mag Haggerty's Father, which kept the audience in an uproar of mirth for half an hour. Mr. Ryan is one of the cleverest Irishmen on the stage, and his natural methods never fail to win approval. Miss Richfield is as painstaking as ever and helps Mr. Ryan splendidly in scoring his points. Cole and Johnson were warmly welcomed and their very neat specialty was heartily endorsed. They introduced some new songs that met with marked approval, especially one addressed to a certain shining star. Joey and Lou made one of the biggest laughing hits of the bill. They are Hebrew comedians and are close copies of the types seen every day on the East Side. They go at their work earnestly and never allow the interest of the audience to drop for one moment from start to finish. Their gags are all new, bright, crisp and up-to-date, and their parades are all original and funny. Their success was most emphatic and the audience was loath to let them go until they had exhausted their repertoire. Fred Eidridge had his "Limerick" song and it scored as usual. He also introduced a few remarks apropos of the Dowie invasion, that brought

presentation in this city. By far the best work was done by Gerald Griffin, who is temporarily a member of this branch of the stock company. He played Uncle Bill, and did it so artistically that he gave the part a new meaning. It is one of the cleverest characterizations ever put forth by this very talented player. Paul McAllister was rather disappointing as the clergyman. Lillian Sinnott made a decided hit as Simplicity. Charles M. Seay played the manager very cleverly. Good work was also done by Sol Aiken as Honest Brown, Julian Reed as Duncan Steele, Matilda Doshon as Aunt Melody, Louise Randolph as Mary Larkin, Lorna Elliott as Mrs. Woodbridge, Jessie Lee Lentina as Matty, and Margaret Kirker as Bridget. Duncan Harris, Joseph Exerton, Louis Owen, Wilfred Norman, Ethel Osborne, Julia Aiken, Cecily Mayer, Alice Baxter, Violet Ercell, and Iris Norman were also in the cast. The ollito included Alice Lewis, Clarence Duo, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—The Bus-toniana, Milton Aborn's new skit, was seen for the first time in Manhattan Borough last week. Nellie Beaumont is featured with the act, which was fully reviewed in last week's MINXON, after its production at Hyde and Behman's. Bedini and Arthur were very amusing in their great juggling specialty. Chris Bruno and Mabel Russell danced themselves into instant favor. The Four Rianos presented one of the funniest pantomimes ever seen at this house. Their antics are grotesque in the extreme, and the "monkeys" caught the fancy of everybody, especially the children. Baker and Lynn were very successful with Charles Horwitz's smart skit, The Electric Boy, and they were liberally applauded. The Kumins Trio, including the smart little boy, made a big hit in The Bogus Count. Field and Whalen, Frevolt, Professor Walberti and his horse; James Black, Wiltale and Blodgett, Colton and Darro, and the kalatechnoscope were also in the bill.

CIRCLE.—The Six Musical Cutty, one of the strongest and best musical acts in vaudeville, made their metropolitan debut last week, and scored an immediate triumph. When there were but four Cutty, the act was considered one of the most artistic in the profession, and now that another brother and sister have been added, the turn is so much bigger and better in every way. This is certainly a most remarkable family, and it is not to be wondered at that the patrons of the Circle applauded them to the echo. They play upon a great variety of instruments most expertly; their costumes are exceedingly neat and pretty, and their selections are just the sort that strikes the average spectator as about right. Every number they play is called forth tumultuous applause, and

The Burlesque Houses.

DWNEY.—Rice and Barton's Rose Hill English Folly company presented an entertainment that met with favor from the usual large houses. Two good burlesques were offered, The Baby Trust and A Peep Behind the Scenes. They were cast to the full strength of the company, and many new and pleasing musical numbers were introduced. The ollito embraced Gracie and Burnett, Wolf and Milton, Wilson Trio, Hughes Musical Trio, Fisher Sisters, and the Four Heumanns. The performance is brisk and lively from start to finish, and reflects credit upon Messrs. Rice and Barton. This week, Transatlantic Burlesquers.

MIXER'S BOWERY.—The Bohemian Burlesquers drew good audiences of Bowery folks. This week, Imperial Burlesquers.

MIXER'S EIGHTH AVENUE.—Large crowds attended the performances given by the Utopians. This week, Fred Irwin's Big Show.

LONDON.—The Vanity Fair Burlesquers had a good share of the patronage last week. This week, Fay Foster company.

OLYMPIC.—Rice and Barton's Big Gaiety company entertained the Harlemites very satisfactorily. This week, The Utopians.

NEWELL AND NIBLO.

Newell and Niblo have won an enviable reputation in vaudeville, having played almost continuously in the best houses since their first appearance three years ago. Up to the present season they have always done a novelty act, using a number of instruments; and, of course, requiring a full stage; but, realizing the growing demand for good acts that could play in one, they decided this season to eliminate their novelties and use only saxophones, violins and xylophones. As both are experienced musicians, Mr. Newell having been an orchestra leader for a number of years, and for two seasons one of the leading violinists of the Chicago Orchestra, and Miss Niblo an accomplished pianist, they had no difficulty in arranging their act. The results of the past ten weeks have been most gratifying, as managers, performers and the public, without exception, say that the act, as now produced, excels their old act in every way. They have also done away with the conventional evening dress, and by donning a neat costume and using a novel entrance, make the act attractive to the eye as well as the ear. This week they are at Tony Pastor's, where they will, no doubt, duplicate their former successes.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFLGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, N. C.

Oct. 17, 1903.

(Special Correspondence of The Mirror.) Having a little more time at my disposal this week, I have given the provincial houses a glance through to see where American performers have scattered themselves in Great Britain.

At Edinburgh, Mr. and Mrs. Gene Hughes still command a hearty appreciation with their well-produced sketch, A Matrimonial Substitute. The Empire audiences seem to enjoy it greatly. The American Bicycle Polo Team introduce sport combined with art at Glasgow at the Empire Theatre.

Across the border, my reports from the Empire Theatre, Newcastle, all admit that "My Fancy" is the greatest female exponent of sand-dancing ever sent over from America. In her neat dancing she has a specialty which will be readily popular and always well received.

The Liverpool Empire bill includes Chung Ling Soo, with magic borrowed from the almond-eyed Celestial and other places. His act is undoubtedly clever and interesting, but when one contemplates upon the number of magicians that already adorn the vaudeville stage, all more or less cognizable by the pigtails, one becomes bewildered as to whom the laurels of originator are to be bestowed. The Robinson-Baker Trio are appearing this week at the Palace Theatre, Manchester, astonishing their audiences with their marvelous feats of leaping. O'Brien and Beckley merit the success that they are nightly achieving in Bolton, at the Grand Music Hall. Their happy mixture of music and humor is quite to the public's palate. "Canal Boat Sal" is being encouraged as earnestly in the Empire Theatre, Middlesbrough, as it has been anywhere on its tour, and Barton and Ashley fully deserve the success they have made.

Terry and Lambert give the Plymouth public a clever descriptive dialogue upon Irish life and from all accounts never fail to win the applause of their harmonized singing merits. The American Comedy Four are at the Southampton Palace and give an admirably modulated rendering of some popular melodies. If they improve their work to the extent they have been doing recently, I can quite foresee them winning the same place in public renown that the other comedy four which hails from the home of cocktail has done.

The star turn this week at the Brighton Alhambra is George Fuller Golden. Few monologists have so speedily captivated the audiences of an entire nation. Many American performers have complained against the uselessness of relating those keen and deep jokes which so greatly please the American theatregoer, on the ground that they are wasted on an English audience. But though that may be in some few exceptional cases, Mr. Golden's success is a proof of the fact that if your "patter" is naturally humorous and well-timed you can command appreciation from even the dullest audience. However, even humorists have constitutions that must not be abused with too great a strain, and therefore Mr. Golden tells me that he has been advised to take a rest, advice which Mr. Morton, of the Palace, London, has kindly consented to by giving him four weeks' holiday. This vacation Mr. Golden will spend in the South of France. When he gets back he will commence his return engagement at the Palace Theatre in London, where he is booked up until Easter.

The Salambos are at the People's Palace, Bristol, and are making a great success with their electrical show. In the same town, at the Hippodrome, Newhouse and Ward receive well-earned applause by their agility on the wheel. The Empire, Stratford, has a big attraction in that very popular comedian, R. G. Knowles. He is a general favorite on this side. The Alhambra, London, has a good magical show in Le Roy, Talma and Bosco.

It is difficult to recognize the charming melody of "The Good Old Summer-time" in the fashion it is rendered at the Tivoli by Julie Mackey. As one who has heard it sung by Blanche Ring, it strikes me as peculiarly unadapted to a baritone singer. Besides, whatever pretensions Julie Mackey has had to being considered a good baritone and, I may say, they were not without cause—she has regrettably permitted her voice to lose that mellow tone which she once possessed. It is deplorable to realize that an artist who once deserved and received admiration through her recognized ability, should permit those valuable qualities to gradually disappear.

The three Sisters Macarte appear at the Empire Theatre, Holloway, with their clever wire performance. At the Royal Music Hall the audience is treated to a smart exhibition of buck and saddle dancing by Bijou Russell.

Many will probably remember the famous French actress, Pilar-Morin, who won such a profound approbation at Daly's Theatre, New York, with L'Enfant Prodigue. Well, this charming lady is holding a similar sway with an impersonation of a Japanese Geisha at the Tivoli. The scene of her sketch, O Mati San, lies in the land of the rising sun, at the house of the Hon. Basil Torrington, whose wife she is. The sketch has not a very deep plot, but it serves to afford ample opportunity for Pilar-Morin to show how well she can assume the part of O Mati San, the geisha, madly in love with her English spouse. The dramatic element lies in her extreme jealousy, and it reaches its climax when she wakes from a short nap, while he is out, and finds some English poetry that she imagines he has composed to some other geisha. At the first impulse she wants to leave him, but as she reaches the doorway her fingers accidentally touch a sacred dag-



Photo by Siegel Cooper Company, Chicago.

NEWELL AND NIBLO.

down the house. Robertus and Wilfredo have a novel and original specialty using rubber balls, which they bounce and juggle very dexterously. They have a well-trained dog as an assistant, and the act, taken as a whole, is very pleasing. Paul Barnes made his appearance as a single entertainer with much success. He has an excellent line of talk and some good parodies, all of which took very well indeed. Herbert Brooks, an English entertainer, did some very slick work with cards, after which he presented a trunk mystery that is more puzzling than any ever shown here before. The whole trick was done in one, with all lights up and in a cabinet that was barely large enough to hold the trunk, from which he escaped in an incredibly short space of time. The other "trunk men" had better watch out when Mr. Brooks is around, as he certainly has an apparatus that is a wonder. He has a very pleasant manner before an audience, and his refined English accent is charming. Rosalie Rendell, the character change dancer, was seen for the first time in many months, and scored a hit with her smart and pleasing specialty. Barn and Evans, who played a quick return engagement, were as funny as ever and their eccentric turn kept the house in roars. Armstrong and Wright put on a new act that is a great improvement on their old one. It was received with much favor, and they had to respond to several encores. Peletot, the Royal Honolulu Boys, and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—A Rose of Plymouth Town, by Beulah Marie Dix and Evelyn Greenleaf Sutherland, originally produced at the Manhattan Theatre by Minnie Dupree, was revived last week by the stock company with much success. Florence Reed had Miss Dupree's part of Rose de la Noye, and surprised even her warmest admirers by the strength and pathos she displayed. Miss Reed is receiving a splendid training, and she is evidently studying hard, as her improvement is constant. Malcolm Williams was manly and effective as the much-persecuted hero, and increased his hold upon the affections of the patrons. Alice Gale, as Resolute Storey, was a delight, as usual. It would be well for some of the younger women and some of the men in the company to take a few lessons in enunciation from her, as her elocution is as clean-cut and distinct as a cameo. Loretta Healy was a pretty and demure little Miriam Chillingley. John Westley, as the villainous John Margeson, was appropriately sinister. H. Dudley Hawley as Philippe, Pearl Landers as Barbara Standish, and George Friend as Myles Standish, completed the small but strong cast. The settings and costumes were the ones used in the original production, and were correct in every detail. Some excellent views were shown on Paley's kalatechnoscope, and the ollito included Howe and Scott, Pauline Saxon, Axtell and Sylvan, Tally-Ho Duo, Ada Arnoldson, Niblo and Riley, and Thor, the musician.

PROCTOR'S 125TH STREET.—Lovers' Lane, Clyde Fitch's rural comedy, was cleverly done by the stock company. The original scenery and properties were used, and in many ways the piece was as artistically done as upon its first

the stamp of emphatic approval was put upon the new act with great emphasis. Barney Fagan and Henrietta Byron were seen here for the first time in two years, and their welcome was very hearty. The act is about the same as before, except that new songs and costumes are used. These players are noted for the elegance of their dressing, and this time they excelled all past records in this respect. Miss Byron made her changes with great rapidity, and closed with a very elaborate dress and parasol studded with small electric lights that made a stunning effect. Mr. Fagan was resplendent in a purple suit, and sang a new song called "My Blackbird," which is very catchy. Maude Raymond, fresh from The Jersey Lily, made a fair impression with her songs. The Five Juggling Johnsons made a large-sized hit with their clever manipulation of clubs. An unusually successful bid for public favor was made by the Empire City Quartette, a talented organization of vocalists, who scored in most pronounced fashion. The basso has a really fine voice, and his solo showed his voice to great advantage. The comedian made up as a Hebrew, sang several parades in a most original way that called for as many encores as though he were doing a single turn. The concerted numbers were splendidly done, and altogether the quartette made an exceedingly fine impression. Martin and Maximilian were very amusing in their exposé of magic. Hal Merritt, who replaced John Kernal, Tony Wilson and Heloise, Mira Amora, and the vitagraph made up a splendid programme.

HURTIG AND SHAMON.—Isabelle Urquhart, assisted by H. G. Hockey, made a successful presentation of Even Stephen, a sketch offering plenty of material for laughter. Edith Helena sang with charm and distinction, winning much applause. The Waterman Trust have their turn in excellent shape and scored a hit. There is no lack of spirit in their work, and they have become quite irresistible as laugh winners. The Four Hards were also very successful with their clever acrobatic specialty. The Five Noses, in a pretty pretty musical act, were well received. Libby and Travy pleased immensely with their vocal offerings. Joe Bonelli scored only an occasional laugh with his stories, but the audience warmed up considerably over the parades with which he concludes his act. Dalto and Zella made quite a hit at the opening of the bill with their barrel jumping specialty. The kinograph, as usual, concluded the programme.

WEINER AND FIELDS.—Whoop De Doo has been shortened and brightened up, and the players have settled into that easy swing which is customary after the nervousness incident to the first few performances has worn off. Lillian Russell's "Maid of Timbuctoo" is one of the big song hits of the piece, which is one of the most successful ever presented at this house.

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VAUDEVILLE.

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CONTINUATION OF FIRM NAME.

FILED OCTOBER 12, 1903.

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Whereas the partnership heretofore existing between William De Forest, Thomas Welch and Elmer De Forest under the firm name of Keno, Welch and Melrose has been dissolved by mutual consent, and whereas the said Copartnership transacted business in the State of New York for not less than three years.

Now therefore pursuant to the provisions of the Partnership Law, We, Thomas Welch, whose place of abode is No. 169 Third Avenue, Manhattan Borough, New York City, and Joseph Green, whose place of abode is No. 909 East 14th Street, Manhattan Borough, New York City, and Max Montrose, whose place of abode is No. 209 East 14th Street, Manhattan Borough, New York City, do hereby certify that we continue the use of said firm name of Keno, Welch and Melrose and that our place of business is located in Manhattan Borough, City, County and State of New York.

Dated New York, Oct. 10, 1903.

THOMAS WELCH
JOSEPH GREEN
MAX MONTROSESTATE OF NEW YORK, }
COUNTY OF NEW YORK, }

On this 10th day of October, 1903, before me personally came Thomas Welch, Joseph Green, and Max Montrose, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and severally acknowledged to me that they executed the same.

[SEAL] JOHN STICH, Commissioner of Deeds for the City of New York.

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her, the knife of her forefathers. In that touch lies the suggestion of a revenge against him, and when he returns a little later, in a fit of jealousy she stabs him to death. From that moment Miss Pilar-Morin's ability has great call, for in the sudden realization that she has killed him she excellently depicts the gelas' intense grief at the love she has lost forever, through her revenge. The stage is darkened suddenly and the audience is intensely interested. As suddenly the shadow is lifted and with the light the audience gradually becomes aware that this horrible tragedy has been enacted simply in dreamland. When Basil really returns he finds O Mati San still asleep on her mat, and upon awakening her public admiration is again called forth by the clever manner in which she rejoices to find him alive. It is all very cleverly acted.

I am informed that the Chevalier Scovel is indulging in the luxuries of Cluny, South France. Also that the sketch, All's Fair in Love, is to be presented at the Tivoli on Nov. 9 by Lorimer Johnston and Caroline Frances Cooke.

Lew H. Carroll and Mandie Elston will make their London debut next week at the Grand, Clapham. They arrived last week from America.

REVONOC.

HOGAN PRODUCES NEW ACT.

Ernest Hogan, the famous "unbleached American" made good his intention of leaving the dramatic field for vaudeville by the presentation of his new comedy act, The Missionary Man, at Poll's Theatre, Bridgeport, last week. The unqualified success he met with is ample proof that his endeavor to offer vaudeville programs something original and novel in the line of colored acts has received their approval. William D. Hale is the author of the new act, and nothing in the way of costumes and scenery is left to be desired. It tells the story of a young woman of missionary propensities, who, on the supposed death of her third husband, finds that by his will she must marry again within a certain time to gain its benefits. There is no time to be lost, and she bamboozles her chauffeur into the marriage. During their wedding breakfast the former husband returns unexpectedly, and on finding how matters are, starts to wreak his vengeance on the chauffeur. The latter turns out the victor, and much comedy evolves about the placing of his picture on the wall in place of those of his three predecessors. Mr. Hogan as the chauffeur was himself throughout, and the audience was satisfied; satisfied, except when he sang, and then their was positively no limit to their exacting encores. Mattie Wilkes showed great capabilities in the role of the Widow, and R. Henri Stran did himself credit in his dual role. Miss Moore as the Maid completed the cast. There is abundant comedy throughout. The lines are bright, and the climaxes many and well worked out. Hogan's entrance and the finish being especially good. The new act can be credited with a hit of large proportions.

REHEARSAL OF A BIG ACT.

The audience at Proctor's Twenty-third Street Theatre was treated to a genuine surprise on Saturday afternoon last, when a new spectacular act was given a full dress rehearsal. It is called A Fireman's Christmas Eve, and is by all odds the biggest thing ever put on the vaudeville stage in this country. One of the scenes shows a fire engine drawn by two fiery steeds, going at full speed, a treadie similar to the one in Ban Hur being used. The act was put together by Claude L. Hagen, who has already booked it for a long run at the Olympia, Paris. Manager Proctor has secured it for one week before the outfit is shipped across the ocean. The act will be described in detail in next week's MIRROR.

ZELMA RAWLSTON RETURNS.

Zelma Rawlston returned to New York a few days ago, after a delightful European trip, combining business and pleasure. Upon her arrival in London Miss Rawlston was immediately engaged to appear at the Palace, and her new specialty made such a very favorable impression that she was given a return engagement, which she will fill next Summer, at the conclusion of the long American tour she has already booked. Miss Rawlston spent a few days in Paris, and also visited for several weeks with her aunt, a wealthy German lady, who has a

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.



If the "gasoline go-Cart" were constructed of Originality and humor Leek Russell would be a "chiffonier" after relating this speed ordinance

JOE MYRA BUSTER KEATON

This week, Indianapolis, Ind., Grand Opera House. Cincinnati, Columbia Theatre, next week, EDDIE SHAYNE, Western Rep.

JO PAIGE SMITH, Eastern Rep.

"THE BEAU BRUMMEL."**STUART BARNES**

HE SINGS AND TALKS.

JANE COURTHOPE AND CHARLES FORRESTER

Presenting in Vanderville, this season, "A FISHERMAN'S LUCK." Written by GEO. H. EMERICK.

MR. AND MRS. ROBYNS

Presenting their new one-act comedy, THE MORNING AFTER.

"FOR SALE" (By JOE BIRNES)

A singing act with a heart story and a plot. Now being produced with gratifying success by the **TROCADERO QUARTETTE**. Now in our second season with Quinal and Wall's Minstrels. Are now open for propositions for next season. JOE BIRNES, Rep., en route.

MARIAN LITTLEFIELD

THE AMERICAN CONTRALTO.

Touring with great success. Free after April 1st, 1904. Her repertoire includes, "Molka Waltz," "Sweet is Tipperary," "Gates of Pearl" and "A Year Ago," published by Oliver Ditson Company.

Address Mr. JO PAIGE SMITH, Vaudeville Managers' Association.

Leona Thurber
THE GIRL WITH THE BOGEY BOYS.

En route with the Imro Fox Show.

THE TWO SCHRODES

Comical Persons. Dec. 14, 28 and Jan. 4 open. Address, 234 W. 46th St., N. Y. City.

W. C. FIELDS

TOURING THE WORLD.

Australia until November 10. South Africa, December 14, for Mr. E. Hyman.

AMERICA'S BEST HUMOROUS SINGER.

WILL F. DENNY

AN APPLAUSE HIT EVERYWHERE!

Now booking time for this season. Per. address, 304 E. 18th St., N. Y. City.

MLLE. RIALTA

THE QUEEN OF CALCIUM.

In a new and novel dancing act introducing the only transparent mirror effect in existence. Now booking time for next season. Address care of Mirror.

MR. and MRS. GENE

HUGHES

IN ENGLAND INDEFINITELY.

Address, 22 Leicester Square, London, W. C.

- Bates, Nore—Circle, N. Y., 26-31.
Bedini and Arthur—Keith's, Boston, 26-31.
Behan, Shee—Dunsmore, Pittsburgh, 26-31; Empire, Cleveland, Nov. 2-7.
Bell and Moore—Orph., Denver, 26-31; Orph., San Francisco, Nov. 8-14.
Bennett and Young—Cleveland, 26-31.
Bentley, Louis—Polo's, N. Y., 26-31.
Bentley, Musical—Keith's, New York, 26-31.
Big Top Minstrels—Casto's, Lowell, 26-31.
BINDLELY, FLORENCE—Chicago, 26-Nov. 7.
Bixby, Edward and wife—Duquesne, Pittsburgh, 26-31; Empire, Cleveland, Nov. 2-7.
Black, James A.—Proctor's 5th Ave., N. Y., 26-31.
Black and Burne—Poli's, New Haven, 26-31; Poli's, Hartford, Nov. 2-7.
Blum and Cooper—Orph., Kansas City, 26-31; Orph., New Orleans, Nov. 2-7.
Boles, Four—Troy, N. Y., 26-31.
Boots—People's, Cincinnati, 26-31; Buckingham, Louisville, Nov. 2-7.
Bouvan and Adeline—A. and S., Boston, 26-31.
Braswell, Charles H. and Co.—Keith's, N. Y., 26-31.
Brandon and Willey—H. and B., Brooklyn, 26-31.
Brennan, George and Little People's, Cincinnati, 26-31; Buckingham, Louisville, Nov. 2-7.
Britton, The—Orph., Kansas City, 26-31.
Brooks Brothers—Keith's Bijou, Phila., 26-31; Watson's, Brooklyn, Nov. 2-7.
Brooks, Herbert—Keith's, Providence, Nov. 2-7.
Brothers Rio—Orph., Omaha, 26-31.
Brothers Silvas—Keith's, Boston, 26-31.
Brown and Bartoletti—Odeon, Baltimore, 12-31.
Brown and Nevarro—Keith's, Phila., Nov. 2-7.
Brown Brothers and Wright—Poli's, New London, 26-31.
BROWNE, WHISTLING TOM—Orpheum, San Francisco, 26-31; Orph., Los Angeles, Nov. 1-15.
Brownings, The—Park, Youngstown, O., 26-31.
Bruno and Nina—Barberton, O., 26-31; Greenville, Pa., Nov. 2-7.
Bryant and Saville—Orph., Omaha, 26-31.
Buckley, Mr. and Mrs. Charles—Poli's, Hartford, 26-31.
Burch, Mr. and Mrs. Jack—Hopkins', Louisville, 26-31.
Burke and La Rue—Poli's, Hartford, 26-31.
Burke, Moller and Teller—Empire, Nottingham, 26-31; Cambridge and Bleton, London, Eng., Nov. 2-7.
Burkhardt—Arch St. Museum, Phila., 26-31.
Burkhardt, Lillian—H. and S., N. Y., 26-31; Circle, N. Y., Nov. 2-7.
Burns, Harry—Empire, Lorain, O., 26-31; Empire, St. Paul, Minn., Nov. 2-7.
Burill and Hyams—Duquesne, Pittsburgh, 26-31.
Burton and Brooks, Duquesne, Pittsburgh, 26-31; Empire, Cleveland, Nov. 2-7.
Bush, Frank—Haymarket, Chicago, 26-31.
Byron and Blanche—Arch St. Museum, Phila., 26-31.
Cadieux—Lyceum, Boston, 26-31.
Cahill, William—Duquesne, Pittsburgh, Nov. 2-7.
Caine, Maud Day—Howard, Boston, 26-31.
Callahan and Mack, Poli's, Hartford, 26-31.
Campbell and Weber—Lyceum, Boston, 26-31.
Capell, Millie—Avenue, Pittsburgh, 26-31.
Carlin and Otto—Avenue, Pittsburgh, 26-31.
Carlton and Terre—Orph., Omaha, Nov. 9-14.
Carra, Emma—Proctor's, N. Y., 26-Nov. 7.
Carr and Burns—Cleveland, 26-31.
Carter and Bluford—H. and S., N. Y., 26-31.
Carter and Ross—O. H., Chicago, 26-31.
Carus, Emma—Apollo, N. Y., Nov. 2—indefinite.
Cassin, Jack—Fort Wayne, Ind., 26-31; Peru Nov. 2-7.
Charles, Carl—Empire, Denver, 26-31.
Cherry and Bates—Keith's, N. Y., 26-31.
Cheslyn, Alice—Casto's, Lowell, 19-24.
Christina's Animals—Cook's, Rochester, 26-31.
Clare, Helen—Odeon, Baltimore, Sept. 21—indefinite.
Clark and Temple—Keith's, Pawtucket, 26-31.
Clayton, Jenkins and Jasper—Oxford, London, Nov. 22-Dec. 12.
Clifford and Burke—Avenue, Pittsburgh, 26-31.
Clifford, Billy Single—Columbia, St. Louis, 26-31; O. H., Chicago, Nov. 2-7.
Colby Family—Orpheum, Utica, N. Y., 26-31; Cook's O. H., Rochester, Nov. 2-7.
COLE AND JOHNSON—Keith's, N. Y., 19-31.
Cole and Warner—Chase's Empire, Cleveland, 26-31.
Coleman, Al—Casto's, Lawrence, 26-31; Casto's, Lowell, Nov. 2-7.
Collins and Collins—Keith's Bijou, Phila., 26-31.
Collins and Hart—Orpheum, Brooklyn, 26-31.
Comer, Imagine—Lyceum, Syracuse, 26-31.
Columbian Trio—G. O. H., Memphis, 26-31; Chase's, Washington, D. C., Nov. 9-14.
Comstock and Co., Laura—Poli's, New Haven, 26-31.
Corbett, James J.—Proctor's 23d St., N. Y., 26-31.
Corrigan, Emmett, and Co.—Columbia, St. Louis, 26-31.
Couture and Gillette—Keith's Bijou, Phila., 26-31.
Cox, Ray—Pastor's, N. Y., 26-31.
Crail and Ardell—People's, Cincinnati, 27-31; Buckingham, Louisville, Nov. 2-7.
Crane, Mr. and Mrs. Gardner—Poli's, New Haven, 26-31.
COLE AND JOHNSON—Keith's, N. Y., 19-31.
Cole and Warner—Chase's Empire, Cleveland, 26-31.
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Crane, Mr. and Mrs. Gardner—Poli's, New Haven, 26-31.
CRESSY, WILL M., AND DAYNE, BLANCHE—Keith's, Boston, 19-31.
Crimmins and Gore—Proctor's, Albany, 26-31.
Crolius and St. Alva—Keith's, N. Y., 26-31.
Crouch and Richards—Casto's, Lowell, 26-31.
Cushman, Holcomb and Curtis—H. and S., N. Y., 26-31.
Dacy, Chase and Ward—Orph., San Francisco, 26-31.
CRESSY, WILL M., AND DAYNE, BLANCHE—Keith's, Boston, 19-31.
Crimmins and Gore—Proctor's, Albany, 26-31.
Crolius and St. Alva—Keith's, N. Y., 26-31.
Crouch and Richards—Casto's, Lowell, 26-31.
Cushman, Holcomb and Curtis—H. and S., N. Y., 26-31.
Davis, H. and S. N. Y., Nov. 2-7.
Davis, Jack—Dockstader's, Wilmington, Del., 19-24; Chase's, Washington, D. C., 26-31.
Davis, Ruth and Co.—Lyceum, Boston, 26-31.
Day, George W.—Circle, N. Y., Nov. 2-7.
Dayne, Blanche—Keith's, Boston, 26-31.
Daze, La Belle—H. and S., Brooklyn, 26-31; Chase's, Washington, D. C., Nov. 2-7.
De Biere and Co.—Empire, London, Eng., 26-31.
De Hollis and Valora—Haymarket, Chicago, 26-31.
De Lacy—Empire, Baltimore, 19-31.
D'Elmer and Sully—Shea's, Springfield, Mass., 26-31.
Delmore and Lee—Orph., Brooklyn, 26-31.
Delmore and Wilson—Tivoli, Cape Town, S. A., Nov. 25.
Delmore Sisters—Bastable, Syracuse, 26-31; H. and S., N. Y., Nov. 2-7.
De Muths, The—Atlantic Gardens, N. Y., 26-31.
Denver, Ruth and Co.—Lyceum, Boston, 26-31.
De Van Slaters—Columbia, St. Louis, 26-31.
Devau, Hubert—Casto's, Fall River, 26-31; Casto's, Lawrence, Nov. 2-7.
De Voe, Eddie—Empire, Hoboken, 26-31.
Dickens, Charles, and Co.—Orph., Kansas City, 26-31.
Dillon and Bailey—Lyceum, Pittsburgh, 26-31.
Dillon Brothers—Olympic, Chicago, 26-31.
DIXIE SISTERS—Tivoli, Cape Town, S. A., Sept. 22-Oct. 31.
Downs, Nelson T.—Orph., Kansas City, 26-31; Orph., New Orleans, Nov. 2-7.
Drey and Granger—Olympic, Chicago, 26-31.
Doyle, Edward—London, Eng.—indefinite.
Drako—Star, Hamilton, Can., 26-31.
Dresser, Louise—H. and S., N. Y., 26-31.
Dressler, Marie—Park, Springfield, Mass., 26-31; Park, Worcester, Nov. 2-7.
Draw, John E.—Casto's, Fall River, 26-31; Casto's, Lawrence, Nov. 2-7.
Draw, Mr. and Mrs. Sidney—Avenue, Pittsburgh, 26-31.
Duncan, A. O.—H. and S., N. Y., 26-31.
Dyer, Billy—Moynihan's, Rochester, 5-Nov. 8.
Eckert and Berry—Portland, Me., 26-31.
Eckhoff and Gordon—Empire, Hoboken, 26-31.
Edouin and Edwards—Keith's, Providence, 26-31.
Edwards, Sam and Co.—Orph., New Orleans, 26-31.
Colonial, Cleveland, Nov. 9-14.
Eight Vassar Girls—Portland Theatre, Portland, Me., 19-24.
Ellisons, Two—Fort Wayne, Ind., 26-31; Peru Nov. 2-7.
Eldridge, Press—Keith's, Phila., 26-31.
Emerson and Omega—Casto's, Fall River, 26-31; Casto's, Lawrence, Nov. 2-7.
Emmons, Frank—Fort Wayne, Ind., 26-31; Peru Nov. 2-7.
Empire Comedy Four—St. Paul, 25-31.
Empire City Quartette—Palace, Boston, 26-31; Dewey, N. Y., Nov. 2-7.
Engstrom Sisters—Lyceum, Boston, 26-31.
Ernest, Charles—Orph., Omaha, 26-31.
Erhardo, Naomi—Keith's, Providence, 26-31.
Fadiette Orchestra—Jefferson, Saginaw, 19-31; Shea's, Buffalo, Nov. 2-14.
Farnon and Fay—Proctor's 5th Ave., 26-31.
Faust Comedy Trio—Poli's, Waterbury, 26-31; Poli's, New Haven, Nov. 2-7.
Favor and Sinclair—Keith's, Bijou, Phila., Nov. 2-7.
Pastor's, N. Y., Nov. 2-8.
Fay, Eddie—Keith's, N. Y., 26-31.
Fay, Eddie—Poli's, New Haven, 26-31; Poli's, Bridgeport, Nov. 2-7.
Feild and Ward—Lyceum, Syracuse, 26-31.
Feildman and Richards—Empire, Pueblo, 18-31.
Felix and Barry—Duquesne, Pittsburgh, 26-31; Empire, Cleveland, Nov. 2-7.
Ferrari, Cole and Co.—Casto's, Lowell, 26-31.
Ferguson and Mack—Pastor's, N. Y., 26-31.
Fields, Fanny—Tivoli and Oxford, London, S. Nov. 28.
FIELD, W. C.—Tivoli, Sydney, Australia, Aug. 24-Nov. 15.
Fields and Whalen—Proctor's 5th Ave., N. Y., 26-31.
Fletcher, Charles Leonard—Keith's, Providence, 26-31.
Filon, Al., and Miss Lee Errol—Keith's, Phila., 26-31.
Fisher and Clark—O. H., Chicago, 26-31.
FISHER, MR. AND MRS. PERKINS—Shea's, Buffalo, 26-31; Shea's, Toronto, Can., Nov. 2-7.
FLETCHER, CHAS. LEONARD—Keith's, Providence, 26-31.
Flynn, Joe—Orph., Brooklyn, 26-31.
Florde, Nellie—Poli's, New Haven, 26-31.
Foley Brothers—Keith's, Boston, 26-31.
Foster, Willard—Fort Wayne, Ind., 26-31; Peru, Nov. 2-7.
Fowler, Bertie—Avenue, Pittsburgh, 26-31.
Franklin, Irene—Orph., Omaha, 26-31; Orph., Denver, Nov. 2-7.
Fraser and Mac—Empire, Shepherd's Bush, London, Eng., 26-31.
Frey and Fields—Albany, 26-31; Royal, Montreal, Can., Nov. 2-7.
Gallagher and Barry—Cook's, Rochester, 26-31.
Gardner and Vincent—H. and B., Brooklyn, N. Y., 26-31.
Garrison, Jules and Ella—Cook's, Rochester, 26-31; Keith's, Nov. 2-7.
Genaro and Bailey—Circle, N. Y., 26-31.
Gibson and Nash—Palm Garden, Omaha, 19-31.
Gibson, Lottie—Lyceum, Syracuse, 26-31.
Gilbert, John—Keith's, Providence, 26-31.
GILLIHAN AND MURRAY—Park, Youngstown, O., 26-31; Detroit, Nov. 2-7.
Girard, Francis—Keith's, Phila., 26-31.
Girl With the Auburn Hair—Cook's, Rochester, 26-31.
Gladstone, Lotis—Colonial, Cleveland, 26-31; Orph., Brooklyn, Nov. 2-7.
Gleason, James Richmond—Orph., Kansas City, 26-31.
Godfrey, Hal, and Co.—Main St. Theatre, Peoria, Ill., 26-31; Orph., Omaha, Nov. 9-14.
Goines and Hazard—Casto's, Fall River, 26-31.
Casto's, Lawrence, Nov. 2-7.
Goldsmith and Hoppe—Proctor's 5th Ave., N. Y., 26-31.
Goolmans, Musical—Casto's, Fall River, 26-31; Casto's, Lawrence, Nov. 2-7.
Granat, Louis M.—Shea's, Toronto, Can., 26-31.
Gray, Ed—Keith's, Bijou, Phila., 26-31.
Greene and Werner—Pastor's, N. Y., 26-31.
Hale and Francis—H. and B., Brooklyn, N. Y., 26-31.
Hall and Francis—Orph., Brooklyn, N. Y., 26-31.
Hall, Pauline—Orph., Denver, 26-31.
Hanly and Jarvis—Haymarket, Chicago, 26-31.
Hart, Billy—Lyceum, Syracuse, 26-31.
Hart, Willis and Edith—Keith's Bijou, Phila., 26-31.
Harty, John R.—Keith's, Providence, 26-31.
Haskell, I.—Proctor's 5th Ave., N. Y., 26-31.
Hathaway's Monkeys—Pastor's, N. Y., 26-31.
Hawkins, Lew—Olympic, Chicago, 26-31.
Hayes, Edmund—Howard, Boston, 26-31.
Heath and Excela—Courte d'Alene, Spokane, Wash., 26-Nov. 7.
Hecklow and Wheeler—Ray, Anderson, 26-Nov. 7.
Hecklow, Charles—Ray, Anderson, 26-Nov. 7.
Hedman, The—Proctor's 23d St., N. Y., 26-31.
Hickey and McPhy—G. O. H., Memphis, 26-31.
HELENA, EDITH—Circle, N. Y., 26-31; Duquesne Gardens, Pittsburgh, Nov. 9-14.
Henderson and Ross—Proctor's 23d St., N. Y., 26-31.
Henry and Young—Temple, Lowell, 26-31; A. and S., Boston, Nov. 2-7.
Hoey and Nelson—Orph., Brooklyn, N. Y., 26-31.
Holland, Whittaker—Empire, Cleveland, 26-31; Hilliard, Robert—Olympic, Chicago, 26-31; Haymarket, Chicago, Nov. 2-7.
Hilton, Lillian—Niagara Falls, 26-31.
Hinman, The—Arch St. Museum, Phila., 26-31.
Hodges and Lauchmire—Haymarket, Chicago, 26-31; O. H., Chicago, Nov. 2-7.
Hoey, May—Arch St. Museum, Phila., 26-31.
HOGAN, ERNEST—Poli's, Waterbury, Conn., 26-31; Poli's, Hartford, Nov. 2-7.
Hollands, The—Pastor's, N. Y., 26-31.
Holloways, The—Cleveland, 26-31.
Holmes and Waldon—Columbia, St. Louis, 26-31.
Hoosier Zouaves—Casto's, Lawrence, 26-31.
Hooy and Lee—Keith's, Phila., 26-31.
HOUDINI, HARRY—Central Theatre, Dresden, Saxony, 1-31.
Howard and Harris—Keith's, N. Y., 26-31.
Howard Brothers—Columbia, Cincinnati, 26-31; Cook's, Rochester, Nov. 2-7.
Howe and Scott—Proctor's 23d St., N. Y., 26-31.
Howely and Leslie—Mechanic Hall, Salem, Mass., 26-31.
Humbley, Henri—Olympic, Chicago, 26-31.
Humes, Ross and Lewis—Pastor's, N. Y., 26-31; Dockstader's, Wilmington, Del., Nov. 2-7.
Huntington, Wright, and Co.—Orph., Omaha, 26-31.
Hyde's Comedians—Cleveland, 26-31.
Jennings and Jewell—Cinograph, Spokane, 26-31; Theatre Comique, Seattle, Nov. 2-7.
Johnson Bros.—Arch St. Museum, Phila., 26-31.
Johnson Bros.—Arch St. Museum, Phila., 26-31; Poli's, Boston, Nov. 2-7.
Klar, John L.—Nov. 1-7.
O'Bannion, Georgia—Casto's, Lowell, 26-31.
Ordray, Eddie—Century, Kansas City, 26-31.
Orpheus Comedy Four—People's, Cincinnati, 26-31.
Buckingham and Daly—Haymarket, Chicago, 26-31.
Quaker City Quartette—Olympic, Chicago, 19-24.
Quigley Brothers—Mechanic Hall, Salem, Mass., 26-31; H. and B., Brooklyn, Nov. 2-7.
Quartette Banque—H. and B., Brooklyn, 26-31.
Lee and Broome—Park, Youngstown, O., 26-31.
Rackett and Hazard—Sadler's Wells, London, 26-31.
Radford and Winchester—Scala, Antwerp, Belgium, 26-28, Casino, Paris, France, Nov. 1-30.
Raman and Arno—Cook's O. H., Rochester, N. Y., 26-31.
Rankin, Phyllis—Shea's, Buffalo, 19-24.
Rapoli—Colonial, Cleveland, 19-24.
Rapoli Sisters—Orch., San Francisco, 12-24, Orph., Los Angeles, 26-Nov. 7.
Rapoli, J. C. and Co.—Haymarket, Chicago, 26-31; Rapoli, J. C. and Co.—Haymarket, Chicago, 26-31; Newark, N. J., Nov. 2-7.
ROSES, THE FIVE—Dixie's, Scranton, 26-31.
Rowlin, Dave—Norfolk, Va., 26-31; Richmond Nov. 2-7.
Rowlin, J. C. and Co.—Haymarket, Chicago, 26-31; Columbia, St. Louis, Nov. 2-7.
O'Brien Troupe—Lyceum, Boston, 26-31.
Olair, John L.—Nov. 1-7.
O'Bannion, Georgia—Casto's, Lowell, 26-31.
Ordray, Eddie—Century, Kansas City, 26-31.
Orpheus Comedy Four—People's, Cincinnati, 26-31.
Buckingham and Daly—Haymarket, Chicago, 26-31.
Quaker City Quartette—Olympic, Chicago, 19-24.
Quigley Brothers—Mechanic Hall, Salem, Mass., 26-31; H. and B., Brooklyn, Nov. 2-7.
Quartette Banque—H. and B., Brooklyn, 26-31.
Lee and Broome—Park, Youngstown, O., 26-31.
Rackett and Hazard—Sadler's Wells, London, 26-31.
Radford and Winchester—Scala, Antwerp, Belgium, 26-31; Madison Sq. Garden, N. Y., Nov. 4-7.
Wormwood's Dogs and Monkeys—Orph., Brooklyn, 19-21.
Wright, Mr. and Mrs. John B.—Olympic, Chicago, 26-31.
Yankee Comedy Four—Poli's, New Haven, 26-31.
Yukama—O. H., Chicago, 26-31.
Zano, Mona—Columbia, St. Louis, 26-31.
Zeda and Dilla—Elks' Fair, Schenectady, N. Y., 19-31.
Zelardo—Empire, Lorain, O., 26-31.
Ziska and King—Shea's, Toronto, Can., 26-31.

♦ ♦ ♦

MATTERS OF FACT.

Low Dockstader broke all attendance records at the Century Theatre, St. Louis, on Saturday, Oct. 24, over \$2,000 one performance.

Robert B. Mantell, the successful romantic star, wants to hear from a thoroughly experienced manager to conduct his tour. He should be telegraphed as per route.

Harry D'Estra, managing Young's Pier Theatre, at Atlantic City, N. J., a good money getter, has immediate and later time open to representative attractions.

A capable actress, playing leads and heavies, and a clever and precocious child, six years old, are open to offer in stock or combination. Managers should address "M. S." 148 Alexander Avenue, this city.

The Ted E. Faust Minstrels in twelve weeks have played to 65,424 paid admissions.

New York Day by Day played at the Kensington Theatre, Philadelphia, Pa., last week to 18,123 paid admissions, and has been booked for a return engagement week of Feb. 8.

"Capital," care this office, will invest \$2,500 in an attraction ready for the road.

Thanksgiving Day and earlier time is open to first-class attractions at the Clark Opera House, Norwich, N. Y.

If you want to buy or sell used ladies' clothing, Madame Nafra, at 744 Sixth Avenue, is a good place to go. She has a large assortment and pays liberal prices.

The National Amusement Bureau, Fort Wayne, Ind., wants a musical director able to rehearse and direct amateurs in large cities.

Madge Bertrand is discouraged for leads and heavies and may be addressed care Revere House, Chicago.

Evan and England will manage the tour of Fann's Boys, a musical farce by Robert J. Evans. A Dutch comedian is wanted to complete the cast. Their home offices are located at Des Moines, Ia.

Jessica Cree arrived in New York last week and is making this city her home in future. Miss Cree has decided to enter the dramatic field.

An organization styling itself the Card-Powwow company has been advertising in the West a repertory including My Friend from Arkansas, Kit Carson, and Human Hearts. W. E. Nankeville has the exclusive rights to the latter play.

WANTED.

First class Attraction to Open NEW THEATRE, at Covington, Va.

Between Dec. 1 to 4. Wire or write
CHAS. A. COVER, Mgr.

WANTED

Press Representative

to go in advance of a first class dramatic company; must be competent agent and good newspaper writer.
"Q. E. D." care MIRROR.

MAN WITH CAPITAL
Here is your chance

A great successful Melodrama, reputation, full line printing, complete outfit scenery. Your money doubled; time all booked. Must be reliable and competent.
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CORRESPONDENCE

(Continued from page 7.)

FLAMING ARROW. 22. In Our Hour 20. Sweet Clover Nov. 5. The King of the Desert 11.

BOWLING GREEN—CHICHESTER THEATRE (John F. Hutchinson, mgr.): Mr. Dooley 15; good house; pleased. Arizona 11; good house; pleased. His Last Dollar 21. Our New Minister 24. The Dark Hour 20. Sweet Clover 2. Human Slave 8. The Devilish Girl 12.

MARINETTA—AUDITORIUM (L. M. Lorch, mgr.): The Village Postmaster 16; large audience; good attraction. The Wizard of Oz 24. (Heights and Seats, mrs.): Will H. Myers Stock co. 19-21 in Through the Brethren. The Moonshiners and A Haughty Host; large audience; good attraction. Quinlan and Wall's Minstrels 20. Why Women Sin 20.

JACKSON—CRESCENT OPERA HOUSE (Guy Hart, mgr.): In One Hour 16 failed to appear. Romeo and Juliet 19; fair performance to packed house. Gypsy Moth 20. Mickey Finn 20.—**GRAND OPERA HOUSE** (M. S. Plunkard, mgr.): A Daughter's Devotion 19; fair satisfaction; large house. At Cozy Corners 24. Damon and Pythias 20.

COSHCOOTON—SIXTH STREET THEATRE (Joe Quinlan, mgr.): Quinlan and Wall's Minstrels 20; pleased large audience. Richard Butler 22 in Paul Revere; good performance; fair house. The Flaming Arrow 21. The Wizard of Oz 20.—**OPERA HOUSE** (Miller and Robinson, mgrs.): The Gypsy Queen canceled. Charles Ross Karr's Chicago Stock co. 20-31.

LIMA—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): The Katzenjammer Kids 14 pleased good house. The Wizard of Oz 20.—**GRAND OPERA HOUSE** (M. S. Plunkard, mgr.): A Daughter's Devotion 19; fair satisfaction; large house. At Cozy Corners 24. Damon and Pythias 20.

COSHCOOTON—SIXTH STREET THEATRE (Joe Quinlan, mgr.): Quinlan and Wall's Minstrels 20; pleased large audience. Richard Butler 22 in Paul Revere; good performance; fair house. The Flaming Arrow 21. The Wizard of Oz 20.—**OPERA HOUSE** (Miller and Robinson, mgrs.): The Gypsy Queen canceled. Charles Ross Karr's Chicago Stock co. 20-31.

SALEM—GRAND OPERA HOUSE (John F. Hutchinson, mgr.): In Old Kentucky 25 to S. R. O.; audience pleased.

LA GRANDE—STEWARD'S OPERA HOUSE (H. Stewart, mgr.): Down Mobile 11; packed house; good performance.

OREGON.

PENDLETON—FRAZIER'S THEATRE (R. J. Nixon, mgr.): James and Ward 14 in Alexander the Great; house crowded. Hawkeye's Minstrels 15; good house. Jessie Shirley in Neil Gwyn 24.—**PARK THEATRE** (H. Nelson, mgr.): Will open season of vaudeville 19.

SALEM—GRAND OPERA HOUSE (John F. Hutchinson, mgr.): In Old Kentucky 25 to S. R. O.; audience pleased.

LA GRANDE—STEWARD'S OPERA HOUSE (H. Stewart, mgr.): Down Mobile 11; packed house; good performance.

PENNSYLVANIA.

SCRANTON—LYCEUM THEATRE (A. J. Duffy, mgr.): Kathryn Kidder in Lady Calmire's Picturesque 13; fair performance to crowded house. Paul Edwards in Winona Winnie 15 pleased; good house.

The Prince of Pines 17; excellent performance; large business. A Girl from Dixie 19; good house and performance. The Mocking Bird 22. Mildred Holland 23. 24. Eleanor Robson 25. Henry Dizay 30.—**ACADEMY OF MUSIC** (A. J. Duffy, mgr.): The Road to Romance 15-21; large business pleased. The Johnsons 20-21; fair house; good audience. The Four Browns 22-24; drama of Mrs. Brown 22. (Heights and Seats, mrs.): Will open with The Wizard of Oz 25-31.—**EDITH** (Henry F. Dixey, mgr.): A Game of Hearts 15-17; fair business; satisfactory performance. One Night in June 18-21; good co.; large business. Through the Center of the Earth 22-24.

ARMORY (John M. Edwards, mgr.): Gwilym Mairi 20. The Van York. Madame Shanna Cumming and Mademoiselle Bessie 21. (Heights and Seats, mrs.): The Wizard of Oz 25-31; large business pleased. Innocent Mavis 19-21; small crowd; good business. Fred Irwin's co. 22-24. Bohemian Burlesquers Nov. 24.

PITTSBURGH—NEW BROAD STREET THEATRE (J. J. Sinclair, res. mgr.): Paula Edwards in Winona Winnie 18; excellent performance to crowded house. As You Like It 19; fair performance to good business. A Girl from Dixie 20; good house and business. Mildred Holland 22. The Mocking Bird 23. The Doings of Mrs. Dooley 21. The President's Daughter 22. The Jester 23.—**TRINITY CHIMES** (A. J. Sinclair, res. mgr.): A Merry Christmas 19; good business; fair attendance. Bennett and Moulton 20-24. The Shadow Detective, His Last Dollar 24. At Cozy Corners 20. The Girl and the Judge Nov. 3. The Middleman 6. A Little Outcast 9.

JANESVILLE—WELLER THEATRE (J. G. England, mgr.): The Village Post Master 14 filled the house and pleased. Our New Minister 15 to capacity. Lost River 17; business and co. good. Ghosts 20; excellent co.; business fair. A Funny Side of Life 21. The Sword of Justice 22. The Wizard of Oz 23.

NEWARK—AUTORIUM (J. R. Heisburgh, mgr.): The Village Postmaster 14; pleased fair and exec. Our New Minister 15; large house; satisfactory performance. Murray Comedy co. 19-24 opened in The New Partner to crowded house. Quinlan and Wall's Minstrels 25.

WAAPAKONETA—Timmermeister's OPERA HOUSE (Debonair Club, lessees; Ed L. Roush, mgr.): Beggar Prince Opera co. 16 in The Beggar Prince; fair house; pleasing performance. Edward Waidman in Dr. Jekyll and Mr. Hyde 27. Robert Downing Nov. 2.

GALLIPOLIS—THEATRE (J. M. Kaufman, mgr.): Alma Sterling in A Daughter's Devotion 15 to small but well pleased audience. Damon and Pythias 18; large audience; fine performance. A Royal Slave 20. Nip and Tuck Nov. 8. Alice of Old Vincennes 12. Juvenile Opera co. 17, 18.

URICHSSVILLE—CITY OPERA HOUSE (Elton Van Ostran, mgr.): Elton Bell 14 to small business. Julie Walter's Side Tracked to S. R. O. 17; co. better than ever. Gibney Stock co. 22-24. Alma Sterling 27. Dare Devil Dorothy 28. Resurrection 30.

MARION—GRAND OPERA HOUSE (Charles E. Perry, mgr.): The Old Plantation 10 to fair business. Arizona 10; pleased good house. The Murray Comedy co. 12-17 opened in Nettie, the News-Girl, to good house. Sam T. Jack's Burlesquers 20. Our New Minister 22.

GREENVILLE—TRAINOR'S OPERA HOUSE (H. A. Deardorff, mgr.): The Flaming Arrow 17; fine performance to packed house. Cornell Brothers 18; Bumpty Dumpty 29.

POMEROY—OPERA HOUSE (J. M. Kaufman, mgr.): Alma Sterling in A Daughter's Devotion 10 to good business; co. pleased. Just Struck Town 20; fair house and performance. A Royal Slave 20. Nip and Tuck Nov. 4.

HILLSBORO—BELL'S OPERA HOUSE (Frank Martin's U. T. C. 12 pleased 1,335 people, breaking the house record. A Railroad King 16 canceled. The Billionaires 21. The Way of the Wicked Nov. 3.

CIRCLEVILLE—GRAND OPERA HOUSE (W. H. Cutler, mgr.): Sam T. Jack's Burlesque co. 16 pleased large audience. A Royal Slave 21. Hush Festival Orchestra 22. A Daughter's Devotion 23. As You Like It 27.

WARREN—OPERA HOUSE (Dana Brothers and Leslie, mrs.): The Old Plantation 15; poor attraction and co. The Wizard of Oz 17; small crowd; co. poor. Myrtle Harder's For Her Sake 31.

PORTSMOUTH—GRAND OPERA HOUSE (Harry Gordon, mgr.): Dark 13-19. A Desorted Wife 15 canceled. Howard-Dorset co. opened 19-24 in Held by the Enemy to S. R. O.; strong co. A Royal Slave 27. As You Like It 30.

PIQUA—MAY'S OPERA HOUSE (Charles H. May, mgr.): The Princess Chic 17; fair business pleased. Way Down East 18; crowded house; co. fine. Busy Body 21. Mary Shaw in Ghosts 28. The Bostonians 30. Our New Minister 31.

CANAL CITY—BIG FOUR OPERA HOUSE (Bert and Cos., mrs.): Gibney Stock co. 15-17; good business; performances fine. A Desperate Chance 20. Our New Minister 29. St. Plunkard Nov. 8. Murry Comedy co. 9-14.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, mgr.): Beggar Prince Opera co. 17 to fair house. St. Plunkard 23. Our New Minister 30. Damon and Pythias Nov. 4. Dare Devil Dorothy 7. Quincy Adams Sawyer 14.

XENIA—OPERA HOUSE (C. S. McClellan, mgr.): A Royal Slave 19. S. R. O.; co. performance. Melli-Brothers' co. 28-31. Elka's Minstrels Nov. 23.

MOUNT VERNON—NEW STRUBLE THEATRE (H. L. Bowers, mgr.): On the Stroke of Twelve 15; satisfied good house. A Desperate Chance 22. The Girl and the Judge 27. Cozy Corners 28.

BELLEFONTAINE—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Sam T. Jack's Burlesques 18; crowded house; performance satisfactory. Under the Roof Nov. 2. John Griffith in Macbeth 5.

MECHANICSBURG—MAIN STREET THEATRE (Owen and Johnson, mrs.): A Human Slave 15; good house; fair satisfaction. A Daughter's Devotion 12.

MANSFIELD—MEMORIAL OPERA HOUSE (Harry Bowers, mgr.): Joe Welch in The Peddler 16; pleased large audience. Lizzie Evans 31. Charles Leder Nov. 2. Juvenile Minstrels 3.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, mgr.): Quinlan and Wall's Minstrels 19 pleased good house. His Majesty and the Maid 27. The Wizard of Oz 31.

NEW LEXINGTON—SMITH'S THEATRE (T. J. Smith, mgr.): Our New Minister 7; large house. The Fisherman's Daughter 24. Why Women Sin 27. Alice of Old Vincennes Nov. 14. Damon and Pythias 28. Robert Emmet Dec. 3. At Cripple Creek 5.

FOSTORIA—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Arizona 15 pleased large and appreciative audience. A Desperate Chance 26. Our New Minister 29. St. Plunkard Nov. 8. Murry Comedy co. 9-14.

DELPHOS—SHESTER'S OPERA HOUSE (F. H. Stump, mgr.): A Royal Slave 12 satisfied good house. The Katzenjammer Kids 15 pleased full house.

MARYSVILLE—CITY OPERA HOUSE (Anderson and Lovell, mrs.): New house will open with The Flaming Arrow 21. Agnes Ardeck Nov. 3.

TIFFIN—NOBLE'S OPERA HOUSE (C. F. Collier, mgr.): Verus May co. 22-24.

NEW COMERSTOWN—CITY OPERA HOUSE (E. C. Crater, mgr.): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Darkness and Daylight 12; light business. Alphonse and Gaston 13; fair

business. Dora Thorne 17; light business; co. good. 8. Miss has now charge of management of the house, to take charge of his bill posting business.

EL RENO—OPERA HOUSE (Rock Island Circuit, lessors; Charles Patterson, mgr.): Our New Minstrels 13 in The Chimes of Normandy; poor co. and business. Mickey Finn 18; fair co. and good business..

PERRY—GRAND OPERA HOUSE (State and Dulany, mrs.): Dora Thorne 16; good house; fair performance. Bonnig Price co. 19-24.

ASHLAND—GRAND OPERA HOUSE (Richard J. Williams, mgr.): The Blondells in Through the Center of the Earth 16 to good business. The Flaming Arrow 20; performance satisfactory. The Fatal Wedding 20; performance very satis-

factory to S. R. O. Oliver Cromwell 26, 27 (good). The Minister's Daughters 28. Dancers Moving Pictures 29. The French Spy 30. The French Spy 31.

PHILIPSBURG—PIERCE'S OPERA HOUSE (H. C. Campbell, mgr.): The French Spy 31; small house; poor performance. Dr. Jekyll and Mr. Hyde Nov. 2. French 23.

White 24. The Famous Troubadours 27. The Village Grocer 28. A Man on the Bank Nov. 2. Town and Up 4. Ward's Stock co. 9-11. The Hickory Company 12. Keene 17. At Cozy Corners 19. The Minister's Daughters 21. A Happy Tramp 21. For Hurts and Home 28.

Hi 24 in The Heart of Colorado. The Counterfeit 28. Man in Man 29. The Professor and War 30. Way Down East 31.

ROCHESTER (W. D. Campbell, mgr.): The French Spy 31; audience; performance large audience; co. poor. The French Spy 27. The French Spy 28. The French Spy 29. The French Spy 30. The French Spy 31.

POITSTOWN—THE LYCEUM (Fred Robinson, mrs.): Bill's Kinetoscope Genette 16; good house and performance. American Juvenile Minstrels 21; fair performance. Sun's Minstrels 20. The Village Folks 22. The Famous Troubadours 23. The French Spy 24. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

CONNELLSVILLE—THEATRE (Fred Robinson, mrs.): Bill's Kinetoscope Genette 16; good house and performance. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

WHITEHORN—GRAND OPERA HOUSE (N. Wood, mgr.): U. T. C. 16; good business. The French Spy 24. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

WORRISTOWN—GRAND OPERA HOUSE (M. S. Plunkard, mgr.): The Wizard of Oz 15; good house and performance. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

WILLIAMSPORT—LYCING OPERA HOUSE (Fred and Esther, mrs.): The Great Lafayette 14; small house but appreciative audience. Paul Gilmore in The Mammy and the Humming Bird 15; fair and enthusiastic audience. May Sergeant in That Improvised Young Couple 19; small audience pleased. John Griffeth 20 in Macbeth 21; good house and appreciative audience. Macbeth 22; good and varied audience. Through Fire and Water 24. Mildred Holland 25.

MEADVILLE—CENTRAL OPERA HOUSE (W. H. McManiman, mgr.): The Wizard of Oz 15; good house and performance. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

WILMINGTON—LYCING OPERA HOUSE (Fred and Esther, mrs.): The Wizard of Oz 15; good house and performance. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

WILMINGTON—THEATRE (Fred and Esther, mrs.): The Wizard of Oz 15; good house and performance. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

WILMINGTON—GRAND OPERA HOUSE (N. Wood, mgr.): U. T. C. 16; good business. The French Spy 24. The French Spy 25. The French Spy 26. The French Spy 27. The French Spy 28.

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15 pleased fair audience. Uncle Josh Sprueby 22. When the Bell Tolls 23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Grossman): Daniel Daly in The Old Mill Stream 15; good performance and business. Frankie Lawrence co. 20-24 opened in Shetucket Bay to S. R. O.; other plays. Pawn Ticket 210. The Gambler 21. From Poverty to Riches 22. The Fairies' Will 23. On the Main Coast 24. Fox's Taffeta 25; fair business; good co. Creator's Reward 26. Thomas E. Sheen 25-31.

WINTERLY.—OPERA HOUSE (C. R. Elthen, mgr.): Fenster Stock co. 15-17 to large business; excellent. Plays: A Man of Mystery 13; The Silver Doctor; Beware of Men. On the Stroke of a Quarter Past Tracy, the Bandit. The Dazzler 18. Good to fair house. Other People's Money 20.

WOONSOCKET.—OPERA HOUSE (C. R. Elthen, mgr.): Miss New York Jr. 15; good business. Why Women Sin 19; good house. The Heart of Chicago Nov. 3. Other People's Money 7.

RIVERPOINT.—THORNTON'S OPERA HOUSE (G. H. Thornton, mgr.): Hello, Bill 19; good performance to fair audience. A Homeless Heart 24.

PAWTUCKET.—MUSIC HALL (D. B. Buffinton, mgr.): Buffalo Stock co. 19-24 in Resurrection; co. very good capacity business. Wife for Wife 26-31.

WAKEFIELD.—OPERA HOUSE (J. H. Sullivan, mgr.): A Homespun Heart 22; full house; co. excel-

SOUTH CAROLINA.

SPARTANBURG.—GREENWALD'S THEATRE (Max Greenwald, mgr.): The Waifs of New York 17; business and performance. John Richards and Pringle's Minstrels 20; large business; performance good. The Maxxons 21. A Boy Wanted 20. Percy Hassell 20. The Light of Other Days 17; small houses. George Ober in Why Smith Left Home, What Happened to Jones, and The Wrong Mr. Wright 19. 20; to fair business. Adelaide Thurston 21. Black Patti Troubadours 22. Holty Toity 23. Marie Walwright 28.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgr.): Alberta Gallatin in Ghosts 14; strong play, very strongly presented; good attended audiences. Waifs of New York 15 to small house. George Ober 16, 17; good performance to small but pleased houses. Black Patti Troubadours 19; large house. Adelaide Thurston 20. Marie Walwright 23. Miss Rehan and Mr. Skinner 24.

SUMTER.—ACADEMY OF MUSIC (Abe Ryther, mgr.): Local band 21 gave an entertainment for benefit of three members of Reaping the Harvest co. who were left here without any means. Rehearsed new sum and sent parties off to Atlanta. Richards and Pringle's Minstrels 25. Faust's Minstrels 26. Boston Ideal Opera co. 26.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whittemore, mgr.): When Her Soul Speaks 13; co. and business good. Katie Emmett 16; good business; fair performance. When Reuben Comes to Town 17; performance and business pleasing.

FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): Reaping the Harvest 14; performance very good; fair house. Black Patti Troubadours 16; performance very good; full house.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jenkins, mgr.): At Valley Forge 15; poor attraction; fair business. North Brothers' Comedians 19-24 opened in The Hand of Man to S. R. O.; excellent satisfaction. A Girl from Chili 21. Fast Mail Nov. 9. Old Arkansas 10. Herbert Butler 16. Walker Whiteside 24.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. A. Briggs, mgr.): Sanford Dodge 13-15 in Hamlet; Don Caesar De Basan, and Taming the Shrew; crowded house; pleased. Mahara's Minstrels 17, 18; good performance to full house. The Convict's Daughter 20.

HURON.—GRAND OPERA HOUSE (J. D. Dunn, mgr.): Sanford Dodge 16, 17, in Hamlet and Don Caesar De Basan to good houses; well pleased. The Convict's Daughter 19. Mahara's Minstrels 21. Gus Sun's American Minstrels 25. Circumstantial Evidence Nov. 2. Chase-Lister co. 2-5. Old Arkansas 7.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): The Silver Slipper 24. The Fatal Wedding 26. Waifs of New York 29.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Gorton's Minstrels 15; S. R. O.; attraction new and up to date. The Pride of Berithia's Secret. Charles R. Banford 21, 22. William Faversham 23. 24. Holton Mantell 27. Happy Holloman 29. GRAND OPERA HOUSE (A. D. Horowitz, mgr.): Faust by the Hopkins Stock co. 19-24 pleased.—AUDITORIUM (Benjamin M. Steinbach, mgr.): At Crimble Creek 16, 17, drew well. Ten Nights in a Bar Room 23, 24.

CHATTANOOGA.—NEW OPERA HOUSE (R. Albert, mgr.): When Ruben Comes to Town 14; good house; performance fair. The Convict's Daughter 17; business and performance fair. The Professor's Love Story 20. When Her Soul Speaks 27. Adelaide Thurston 28. Empire Stock co. 29. Holty Toity 30. Otto Skinner and Ada Rehan Nov. 2.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): The Telephone Girl 14; fair houses. Mrs. Le Moyne in Lady Berithia's Secret 19 pleased fair house. Charles R. Banford 20. William Faversham 22.—GRAND OPERA HOUSE (T. J. Bowles, mgr.): Two Little Sailor Boys 12-17 proved a great drawing card. A Stranger in a Strange Land 19-24 opened to large and pleased audiences. The Danites 25-26.

KNOXVILLE.—THE STAGE (Fritz Staub, prop.): Holty Toity 14 pleased large house. When Reuben Comes to Town 15 pleased large audience. Richard and Pringle's Minstrels 16; usual good business. The Governor's Son 20 to large and appreciative audience. Elks' Minstrels (local) 21. Robert Mantell 22, 23. The Silver Slipper 26. Harris Parkeinson co. 27-31.

MURFREESBORO.—CITIZENS' THEATRE (A. E. (Avent, Fox, Loyte, mgr.): Dark 12-17. Quinlan and Hall's Minstrels Nov. 10. Pickings from Puck 17. Murray and Mack 24. Ward's Minstrels Dec. 2. May Sargent 19. The Iron Mask Jan. 1. Barlow and Wilson's Minstrels 11.

BRISTOL.—HARLEMING OPERA HOUSE (Fowler and Taylor, mgrs.): Dark 15-20.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (F. C. Coon, mgr.): The Musical Circuit Co., lessees; Frank Michelin, and Arnold Stock co. 12-14; presenting Fairies of the Well, in The Rockies, A Daughter of Satan, and Midnight in Chinatown; satisfactory business. Pickings from Puck 17 pleased large house. De Wolf Hopper 20. Land o' Cotton 22. Hello, Bill 23. Murray and Mack 24.—THE GRAND (Harry Kahn, mgr.): Algen Stock co. 12-17 closed in Camille and Lady Audley's Secret; fair business.

SAN ANTONIO.—GRAND OPERA HOUSE (Edward H. Wells, mgr.): Rudolph and Adolph 13; arrived large attendance. The Red Guards 14. Eight Pictures 15, 16 canceled. Looking for a Wife 17; fair attendance and business. Land o' Cotton 18; fair. Pickings from Puck 20, 21. Mr. Pickwick 23, 24. Dora Thorne 25. Hello, Bill 26. Sweet Jasmine 27. Murray and Mack 28. Darkness and Daylight 29.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Algen Stock co. 18-31.

DALLAS.—THEATRE (George Anny, mgr.): Devil's Auction 12; usual large crowd. The Land o' Cotton 13; thriving business. Geron-Pollock Stock co. 15-17 return, presenting The Devil's Auction. Monmouth and A Pioneer in Madhouse, Sheridan Ko. and A Sleazy City; large business. Hello, Bill 18. Two Little Waifs 21. Dora Thorne 22. Pickings from Puck 24.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, engin.): Ewing-Taylor co. 12-16; excellent

to packed houses. Waifs of New York 17; good business. Frankie Lawrence co. 20-24 opened in Shetucket Bay to S. R. O.; other plays.

VIRGINIA.—HALSCHILD'S OPERA HOUSE (Gus Peters, engin.): Look for a Wife 13; fair house. Pickings from Puck 14. Land o' Cotton and Mack Nov. 2. Then Judith 8. Uncle Josh Sprueby 14. Krause co. 16-18. When Reuben Comes to Town 20. Alberta Gallatin 24. The Wizard of Wall Street 25. A Roy Wanted 26.

WINTERLY.—OPERA HOUSE (H. W. Warden, engin.): Fenster Stock co. 15-17 to large business; excellent. Plays: A Man of Mystery 13; The Silver Doctor; Beware of Men. On the Stroke of a Quarter Past Tracy, the Bandit. The Dazzler 18. Good to fair house. Other People's Money 20.

WOONSOCKET.—OPERA HOUSE (C. R. Elthen, mgr.): Miss New York Jr. 15; good business. Why Women Sin 19; good house. The Heart of Chicago Nov. 3. Other People's Money 7.

RIVERPOINT.—THORNTON'S OPERA HOUSE (G. H. Thornton, engin.): Hello, Bill 19; good performance to fair audience. A Homeless Heart 24.

PAWTUCKET.—MUSIC HALL (D. B. Buffinton, mgr.): Buffalo Stock co. 19-24 in Resurrection; co. very good capacity business. Wife for Wife 26-31.

WAKEFIELD.—OPERA HOUSE (J. H. Sullivan, mgr.): A Homespun Heart 22; full house; co. excel-

to packed houses. Waifs of New York 17; good business. Frankie Lawrence co. 20-24 opened in Shetucket Bay to S. R. O.; other plays.

AUSTIN.—MANY'S OPERA HOUSE (George H. Warden, engin.): Land o' Cotton 15, 16; good business presentation. Little and A Woman's Way. Land o' Cotton 17; fair audience. Darkness and Daylight 28. Murray and Mack 29. Al. G. Field's Minstrels 30. Then Hobbin Nov. 6.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Fraser, engin.): A Devil's Auction 14 to good business. Darkness and Daylight 17; poor business. Dora Thorne 19. Arizona Nov. 4. Holden Comedy co. 5-7. Way Down East 21.

EL PASO.—MYERS OPERA HOUSE (W. L. Rose, engin.): The Christian 14; S. R. O. Mason and Mason in Randolph and Adolph 15; good house. Leon Herrmann 19.

PARIS.—PETEON THEATRE (W. E. Knight, engin.): Two Little Waifs 16; fair business; very good. A Devil's Auction 17; light business; poor co. Ewing-Taylor co. 19-24.

EL PASO.—GRAND OPERA HOUSE (W. L. Rose, engin.): Land o' Cotton 15-17 to packed houses. Waifs of New York 18; good house and co. The Land o' Cotton 19; fair audience.

TEXARKANA.—HARDIN OPERA HOUSE (James Drury, engin.): Hello, Bill 14; small house; performance satisfactory. A Devil's Auction 19. Billy Kersand's Minstrels 20. Way Down East 21.

EL PASO.—MYERS OPERA HOUSE (W. L. Rose, engin.): Land o' Cotton 15-17 to packed houses. Waifs of New York 18; good house and co. The Land o' Cotton 19; fair audience.

GALVESTON.—GRAND OPERA HOUSE (Fred Wels, engin.): Arnold Stock co. (return) 15-17; fair business. Pickings from Puck 18; good audience. Land o' Cotton 20. De Wolf Hopper 22.

DENISON.—OPERA HOUSE (M. L. Epstein, engin.): Land o' Cotton 12; fair house. Two Little Waifs 13; small house. A Devil's Auction 18; S. R. O. Dora Thorne 20.

TYLER.—GRAND OPERA HOUSE (A. Hicks, engin.): Two Little Waifs 19. Billy Kersand's Minstrels 24.

BONHAM.—OPERA HOUSE (V. Stiger, engin.): Two Little Waifs 15; crowded house well pleased. Pickings from Puck 29.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, engin.): St. Louis Dramatic co. Nov. 2. S. R. O. Tortoise-Nelson in Peg Woffington 10.

SHERMAN.—OPERA HOUSE (M. Sarsan, engin.): Two Little Waifs 14; light business. A Devil's Auction 15; S. R. O.; pronounced better than ever.

MARSHALL.—OPERA HOUSE (Livingston and Denner, engin.): Billy Kersand's Minstrels 16; good business.

NACOGDOCHES.—OPERA HOUSE (Percy Wells, engin.): Superior Dramatic co. 19-21. Arnold Stock co. 20-31. Bryan Miller co. Nov. 9-16.

GREENVILLE.—KING OPERA HOUSE (Walker Ross, engin.): Two Little Waifs 17 pleased large audience.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, engin.): Dark.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, engin.): A Texas Steer 12; good house and performance. The Chaperons 13; large business; very amusing entertainment. The Chaperons 15; large house. The Village 16. The Dairymen 20. Down Town Nov. 2. The Dairy Farm 7. E. J. Carpenter's A Little Outcast 12. In Convict Stripes 14. A Star Boarder 18.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, engin.): A Texas Steer 12; fair house and performance. The Storks 14; full house; best comic opera that has played here for a long time. The Chaperons 16; crowded house; audience well pleased.

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The Silver Slipper 24. The Fatal Wedding 26. Waifs of New York 29.

REICHMOND.—ACADEMY OF MUSIC (Thomas G. Leathem, engin.): Percy Hassell in The Favor of the Queen 17; performances and business very good. Dark 19, 20.—BIJOU THEATRE (Jake Wells, engin.): Charles I. McKee, bus.-mgr.: Looping the Loop 19-24 pleased large business. Only a Shop Girl 26-31.

WINCHESTER.—THE AUDITORIUM (Harry L. Wood, engin.): Conroy and Mack's Comedians 19-24; good performances. A Girl in Love 15; the Woman of the World and The Light of Gotham 16; the Woman of the World and The Light of Gotham 17; to large audiences. Lovers' Lane 21. A Happy Trap 22. Saratoga 23. The Devil's Auction 24. A Star Boarder 18.

STAUNTON.—OPERA HOUSE (Samuel and Shultz, engin.): Percy Hassell 19 in The Favor of the Queen to large and enthusiastic audience. Paul Gilmore 22. The Fatal Wedding 24. Two Johns 26. Mabel Paige Nov. 7.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, engin.): A Boy Wanted 15 failed to appear. The World Against Her 24. Looping the Loop 28.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., engin.): Metropolitan Concert co. 26. The Hottest Coon in Dixie Nov. 2. A Nightmare 16. Dr. Jekyll and Mr. Hyde 27.

DANVILLE.—ACADEMY OF MUSIC (J. R. Wood, engin.): Holty Toity 19 pleased good house. The Manxman 20; small house; excellent co. Percy Hassell 21. Faust's Minstrels 24.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, engin.): Gertrude Coghlan Nov. 3. The Smart Set 4.

WASHINGTON.

SPOKANE.—THEATRE (Dan R. Weaver, engin.): Henry Miller 12, 13; crowded houses; good co. Nordica and Metropolitan Orchestra 16; great treat (receipts one performance \$3,6

CO. and house good. A Country Kid 22. Kinial Stock co. 26-31. Camille Nov. 1. Staged from London 10. A Boy Wanted 12. Glider's Minstrels 17. The Power Behind the Throne 21. At Sandy Bottom 22. Carmen 23.

BELLOTTI.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Pike's Peak 15; fair house. The Tenderfoot 18; pleased capacity. The Denver Express 22. The Burglar 24. Flora De Vos 26-31. Shamans O'Brien 28. At Sandy Bottom 31. Under Southern Skies Nov. 1. An American Hobo 13. Grace Hayward co. 16. On the Bridge at Midnight 21. An Indian Romance 23.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Haber, mgr.): Quincy Adams Sawyer 15; special engagement, pleasing small house. Man to Man 17. The Man Who Dared 18; good house. Andrew Robson 20. Richard Carvel 21. The Burgher 24. Flora De Vos 26-31. Shamans O'Brien 28. At Sandy Bottom 31. Under Southern Skies Nov. 1. An American Hobo 13. Grace Hayward co. 16. On the Bridge at Midnight 21. An Indian Romance 23.

SUPERIOR.—MUSIC HALL (Kingsburgh and A. Ford, mgr.): Dark 12.—GRAND OPERA HOUSE: You Yonson 12; light house. A Girl from Sweden 16; small business. She Blushing 19; What Happened to Jones 21. Old Jed Prouty 22. Under Southern Skies 23. Alexander's Minstrels 27. The Two Sisters 28. The Burgher 29. Quincy Adams Sawyer 31.

BAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Ten Nights in a Barroom 15; topheavy house; poor co. Caught in the Web 17; fair house. The Tenderfoot 20. The Little Church Around the Corner 21; excellent houses. Beyond Parson 22-24. The Real Widow Brown 25, 27. Edwin Holt in The Cardinal 29-31.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Terton, mgr.): When We Were Twenty-one 15-17; good business. The Little Church Around the Corner 19-21; excellent houses. Beyond Parson 22-24. The Real Widow Brown 25, 27. Edwin Holt in The Cardinal 29-31.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Holden, mgr.): Side Tracked 14; fair audience. Colonial Moving Pictures 17; fair business. Sadie Martinot 21 in The Second Mrs. Tanqueray 23.

QUEBEC, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): When We Were Twenty-one 14; crowded house appreciated co. Summer Stock 28-31. The Cardinal Nov. 2. Thomas 9. Little Dragon 11.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Guy Brothers' Minstrels 15 to large house. Colonial Moving Pictures 17; fair business. Sadie Martinot 21 in The Second Mrs. Tanqueray 23.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.): Side Tracked 17; large house; satisfactory. Culhane, Chase and Weston's Minstrels 26. The Real Widow Brown Nov. 6.

BERLIN, ONT.—OPERA HOUSE (C. E. Meyer, mgr.): Side Tracked 15; S. R. O. 17; fair performance. Colonial Moving Pictures 19; pleased large audience. Sadie Martinot 22 in The Second Mrs. Tanqueray 23.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Colonial Moving Pictures 20; packed house. May Sargent 22. Sadie Martinot 23.

PETROON, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hitchcock, booking agents): A Mountain Outlaw 14; fair house.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Engen, mgr.): Sadie Martinot 20; small house; excellent performance. That Impudent Young Couple 22.

ABERLAND.—GRAND OPERA HOUSE (W. T. Cooper, mgr.): What Happened to Jones 16 pleased full house. A Girl from Sweden 18. 19 to good audience. The Man Who Dared 21. The Guy Brothers' Minstrels 23. Ten Nights in a Barroom 26. The Two Sisters 27. Quincy Adams Sawyer 31.

NEELVILLE, ALA.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): The Irish Pawnbrokers 14; S. R. O. 15; excellent co. Laramont 17; pleased large audience. Man to Man 21. Dode Fisk 28. Camille Nov. 2. Ten Nights in a Barroom 17.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feikler, mgr.): Shamus O'Brien 15; canceled. The Denver Express 18; pleased. The Katzenjammer Kids 19; return. The Village Parson 25. King of the Desert 21.

WATERTOWN.—TURNER OPERA HOUSE (E. G. Neuman, mgr.): The Game Keeper 18; good house and co. The Head Waiters 25. Andrew Robson Nov. 1. The Tenderfoot 8. Katherine Willard 15. Buried at Sea 22. Arizona 29. The Princess Chic Dec. 6.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Tenderfoot 16; largest business of season; good performance. Arion Band Grand Concert 19 (local); good house. Shore Acres 23. Andrew Robson in Richard Carvel 28.

APPLETON.—THEATRE (John Conway, mgr.): Man to Man 18; filled to please usual Sunday business. Richard Carvel 21. A Country Kid 25. Shore Acres 28. The Toreador Nov. 1.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, mgr.): The Irish Pawnbrokers 19 pleased crowded house. Shore Acres 30. Under Southern Skies Nov. 5.

WAUSAU.—GRAND (C. S. Cone, mgr.): The Girl from Sweden 14; good co.; fair house. Richard Carvel 15; pleased capacity. The Irish Pawnbrokers 18 pleased S. R. O. A Country Kid 22.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): A Country Kid 18; crowded house; performance fair. King of the Desert 22.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): This new theatre will be opened Nov. 2 with The Burghmaster. Under Southern Skies 7.

PORTRAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Denver Express 20; light house; poor satisfaction. Andrew Robson in Richard Carvel 28.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Buried at Sea 15; excellent co.; large business.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): Widmer's Vaudeville co. 19-22. The Little Outcast 23.

CANADA.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. R. London, mgr.): The Man Who Dared 16; fair performances to large business. Sadie Martinot 17 in The Second Mrs. Tanqueray to large and appreciative audience. The Sign of the Cross 19; splendid performance to good business. David Harum 20; good performance to packed house. May Sargent 21 in That Impudent Young Couple; very satisfactory performance to good business. Jessie Millward 22. Robert Burns 24. O. O. W. W. Concert 26 (local). Chinese Honeymoon 27. Mrs. Fliske 29, 30. When We Were Twenty-one 31.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): David Harum 15 to large business. The Man Who Dared 16; fair attendance. J. H. Stoddard in The Burghmaster 17; good performance to capacity. The Sign of the Cross 20; good performance to good business. Jessie Millward 21. Sadie Martinot in A Clean Slate 23. Sadie Martinot in The Second Mrs. Tanqueray 24. A Chinese Honeymoon 26. May Sargent in That Impudent Young Couple 27. Over Niagara Falls 28. Robert Burns 29. Mrs. Fliske 31. LONDON OPERA HOUSE (Alexander Harvey, mgr.): Dark.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. G. Martin, mgr.): Sadie Martinot in The Second Mrs. Tanqueray 15; pleased fair house. Isabel Irving in The Crisis 16; excellent performance to S. R. O. Grau Opera co. 17 in The Wizard of the Nile matinee. And The Isle of Champagne evening entertained two good houses. Edwin Holt in The Cardinal 20; excellent performance to good house. Jessie Millward in A Clean Slate 21. Culhane, Chase and Weston's Minstrels 24; When We Were Twenty-one 26. A Modern Magdalene 28. A Chinese Honeymoon 29. The Real Widow Brown 31.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Girl from Sweden 13, 14, 15; fair business. The Guy Brothers 15-17; pleased good business. Theatrical 23.—YORK THEATRE (W. J. Armstrong, mgr.): Handmann English Opera co. 13-19 in The Girl from Kay's. The Belle of New York. The Toreador. Florodora, A Chinese Honeymoon. The Shop Girl. A Runaway Girl. San Toy, and The Sign of the Cross (drama). Kitty Grey, The Lady Slavey, and The Circus Girl for balance of engagement 20-24.

VANCOUVER.—B. C.—OPERA HOUSE (E. R. Rickert, mgr.): In 1902, Kastell 8; good co. Friends of the Family 10; starting forces well received. The Dairy Family 14; excellent performance. Herbert Kellogg and Eddie Shannon in Sherlock Holmes 16. Nordica and Metropolitan Opera House Orchestra 20. Haydn's Minstrels 21. Reuben in New York 23.—THEATRE ROYAL (W. H. Lucas, mgr.): Dark.

SEASIDE THEATRE.—Vaudeville.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Side Tracked 12; small house; very poor performance. Isabel Irving in The Crisis 13 to S. R. O. 14; performance excellent. A Mountain Outcast 15; good house; pleased. David Harum 16; good business; enthusiastic audience. Jessie Millward in A Clean Slate 23.—NEW DUNCOMBE OPERA HOUSE (H. H. Duncombe, mgr.): Perry Odell and Dee 15-17; canceled.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gordon, mgr.): Jessie Millward, assisted by J. H. Gilmore and an exceptionally capable co. presented A Clean Slate 19, 20; well received. Edwin Holt in The Cardinal 21, 22. When We Were Twenty-one 23, 24. Mrs. Fliske 26, 27.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Beyond Paradise 19-21. The Little Church Around the Corner 22-24.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): A Little Outcast 8; large audience; good co. David Harum 10; excellent co.; large house. Culhane, Chase and Weston's Minstrels 12; very poor co.; light house. Sadie Martinot in The Second Mrs. Tanqueray 16; finest attraction of season; fair attendance. Guy Brothers' Minstrels 22. Gran Opera co. 23.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Clay Clement in The New Dominion 14, 15; fair production; business good. Von Yonson 16, 17; fair. The Burghmaster 20, 21. Sid Hopkins 23, 24. Old Jed Prouty 30, 31. The Two Sisters Nov. 2, 3, 4. A Friend of the Family 4, 5. Quincy Adams Sawyer 6, 7.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): A Little Outcast 13 pleased fair audience. Sadie Martinot in The Second Mrs. Tanqueray 15 packed house; excellent performance. Culhane, Chase and Weston's Minstrels 20. Gran Opera co. 21.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Colonial Moving Pictures co. 12-15; good to fair business. The Man Who Dared 17; fine co.; good business. The Second Mrs.

Tanqueray 19. David Harum 21. Over Niagara Falls 20.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medeski, mgr.): Captain Beebe of the Mantelpiece Musical Extravaganza by Captain Todd, A. F. D., received first production on any stage 13, and continued throughout week to S. R. O. nightly. W. S. Harkins will open season Nov. 2.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Terton, mgr.): When We Were Twenty-one 15-17; good business. The Little Church Around the Corner 19-21; excellent houses. Beyond Parson 22-24. The Real Widow Brown 25, 27. Edwin Holt in The Cardinal 29-31.

MONTRÉAL, ONT.—STRATFORD OPERA HOUSE (F. C. Holden, mgr.): Side Tracked 14; fair audience. Colonial Moving Pictures 17; fair business. Sadie Martinot 21 in The Second Mrs. Tanqueray 23.

QUEBEC, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): When We Were Twenty-one 14; crowded house appreciated co. Summer Stock 28-31. The Cardinal Nov. 2. Thomas 9. Little Dragon 11.

CHATHAM, ONT.—GRAND OPERA HOUSE (G. L. Higgins, mgr.): Guy Brothers' Minstrels 15 to large house. Colonial Moving Pictures 17; fair business. Sadie Martinot 21 in The Second Mrs. Tanqueray 23.

QUEBEC, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): When We Were Twenty-one 14; crowded house appreciated co. Summer Stock 28-31. The Cardinal Nov. 2. Thomas 9. Little Dragon 11.

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